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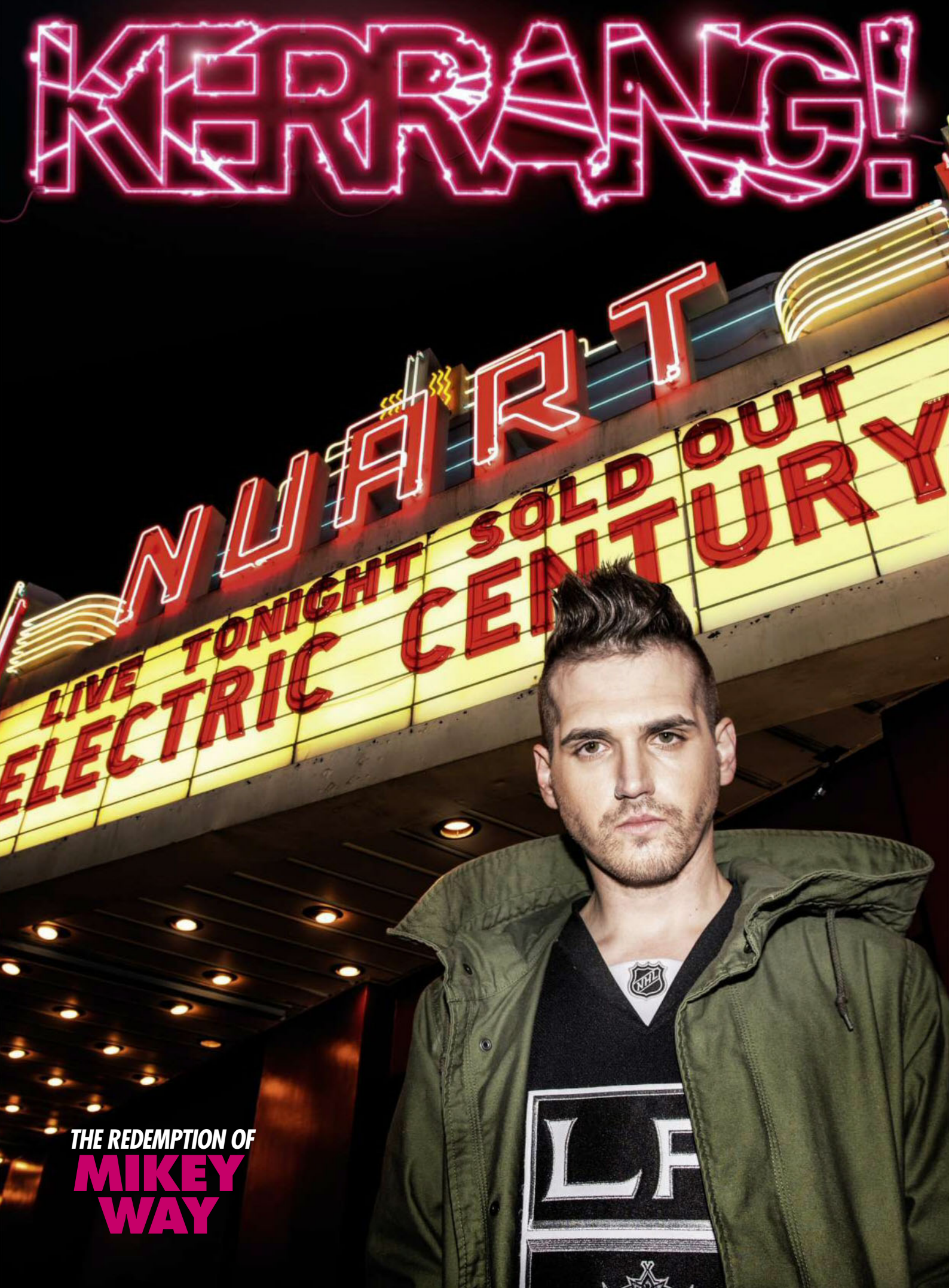
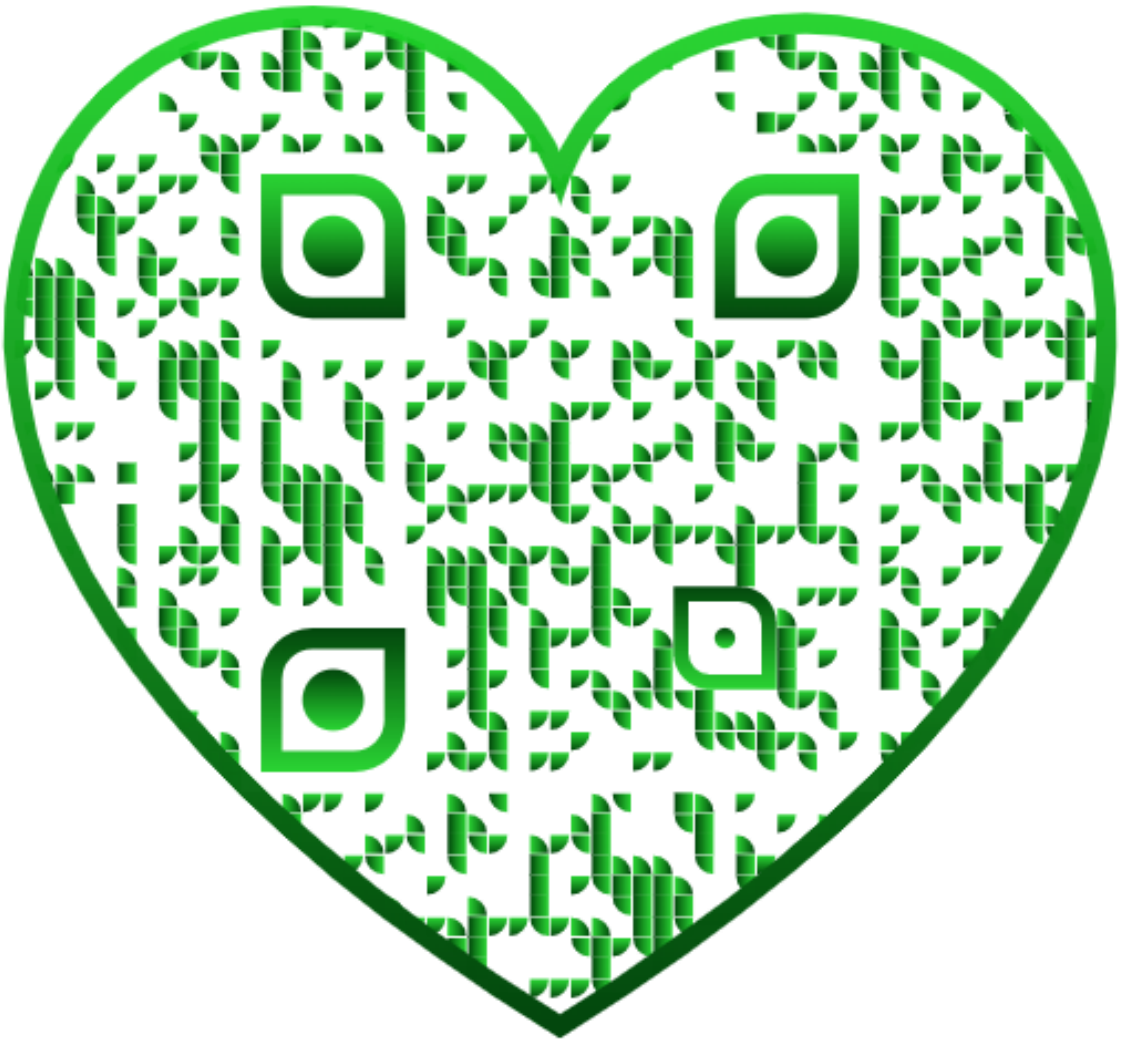



THE REDEMPTION OF

## MIKEY WAY



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# CONTENTS

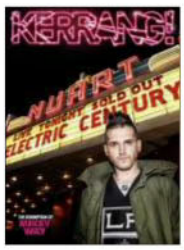
ISSUE 1610 MAR 12, 2016

HELLO, READERS. Welcome to this very special issue of Kerrang!. Why special? Because it comes bagged with the debut album from one of our very favourite people – Mikey Way! And what a record it is. It is an absolute delight to see Mikey back in the ring. Make no mistake, what happens next for Electric Century is going to be something to behold. Thanks so much, Mikey, for trusting your old pals Kerrang! with handling the release of your brilliant songs into the world. And the cool stuff doesn't stop there, folks – next week, we're bringing you 20 posters. That's over three times what we normally give you! You deserve it. Enjoy the issue!

James
**Editor**

## TWENTY ONE PILOTS p46

**Tyler Joseph really did bare all onstage...**



## NEWS

**Architects** give us a glimpse into their beautifully bleak new album **(p4)** and **As It Is** prepare to rock **Slam Dunk (p8)**. Elsewhere, we look at the week rock trolled the world **(p9)** and we get our paws on some of rock's cutest pets. Awwwwwwwwwwww **(p10)**.

## FEATURES

**Mikey Way** takes us inside the making of your very special **Electric Century** album in this week's world-exclusive cover feature **(p18)**, before we turn back the clocks and relive the making of **Metallica**'s Master Of Puppets through the words of everyone that was there **(p24)**. Elsewhere, we welcome back **Brian Fallon** as life without The Gaslight Anthem marches on **(p36)**, say hello to punk's best new band, **Muncie Girls (p38)**, and look at the secret success of **John Feldmann** – your favourite band's hidden weapon **(p40)**!

## LIVES

By Lucifer's arse hair did we see some good shit this week. Like **twenty one pilots** delivering one of the most bananas shows we've ever seen at Brixton **(p46)**. Or **The Used** playing their debut in full **(p48)**. Or how about the heroic return of **Baroness** to Southampton, after the bus crash that almost killed them **(p49)**? We were there at all of them!

## REVIEWS

New **Killswitch Engage** album alert! It's a trawl through the dark side of Jesse Leach's head, and it's amazing **(p50)**. As is **Iggy Pop**'s new record **(p51)**. But we want something old – how about Max Cavalera telling us about going into the jungle for **Sepultura**'s Roots **(p53)**?

## GIGS

Brit award-nominees **Wolf Alice** gear up for their biggest UK tour to date – it's gonna be a good'un **(p56)**. Meanwhile **WSTR**'s Sammy Clifford tells us about the city that gave us The Beatles, Liverpool **(p58)**.

## MASSIVE MCR POSTER SPECIAL

**If Mikey's incredible Electric Century album still isn't enough to fill the MCR hole, we raided the vault and found some old-school posters to cover the cracks.**

COVER PHOTO: LINDSEY BYRNES

# NEWS

## THE BIG STORY

### THE MOST IMPORTANT THING EVER

*The moment Sam realised his mic stand contained gelatine*

# SILENT SCREAM

BRIT METAL'S HEAVIEST SONS, **ARCHITECTS**, HAVE FINISHED THEIR HIGHLY-ANTICIPATED SEVENTH ALBUM. AND, AS VOCALIST **SAM CARTER** AND GUITARIST **TOM SEARLE** TELL US, IT'S A BLEAK LISTEN…

**WORDS:** MATT ALLEN **PHOTOS:**

HOW DID this happen? Shrouded in secrecy for the best part of six months, Brighton metalcore unit Architects have emerged with noisome new album All Our Gods Have Abandoned Us. A selection of tracks that punch hard and swing heavy, they've somehow returned with even more heft than their last, Kerrang!'s Album Of 2014, Lost Forever // Lost Together.

Kicking off with new single A Match Made In Heaven this spring, the full-length follows on May 27. It is, reckons frontman Sam Carter, "the proudest" they've ever been of a record. While songwriter/guitarist Tom Searle says the recording was "a battle between our urge to be as heavy as hell and to experiment".

But, as Kerrang! discovers in this exclusive interview with both, there's a bleak worldview taking shape beyond the acerbic thrash and throat-shredding vocals…

### SO, GUYS, WHEN DID YOU START WORKING ON THE RECORD?

SAM CARTER (*VOCALS*): "Tom and Dan [Searle, drummer] are always writing – they've already started writing for the *next* record. We went into the studio in November, but we were working for four months before that. That's when I started going over to Tom's to do vocal demos. That really helped because every record I did before, I'd go, 'Don't worry! I'll figure it out on the day.' Like Lil Wayne. That doesn't really work. It proved to be quite stressful for everyone else."

### THE ALBUM TITLE AND THE LYRICS ARE BLEAK. WHAT'S THE THINKING BEHIND THAT MOOD?

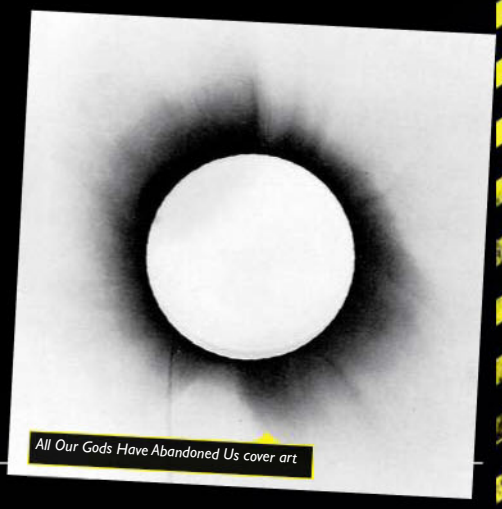
TOM SEARLE (*GUITAR*): "I think this is something I need to prepare myself for, because everyone is saying how bleak it is. I don't think it's a reflection on any personal misery, it's just an observation of the way things are. There are days like today, when the sky is blue, but we do live in a world of smoke and mirrors where we don't like to investigate the darker side of life, which is undeniable."

### DO YOU FEEL WE'RE LIVING IN DARK TIMES?

TOM: "Yeah, for me the title was inspired by the fact that we've got it so wrong now. Not only did we abandon our Gods, but they've abandoned us. We indulge in all the wrong things. We can't look after our own health, nevermind the health of our own planet. It doesn't matter whether you're looking at politics, or the environment, or the health of the race. We have a chronic depression of sorts. We don't understand why we're here. We've abandoned all the tools our ancestors gave us to understand the sense of just being alive."

### WHAT'S IT LIKE SINGING THOSE LYRICS, SAM?

SAM: "I think it's us as a band – we have those same views. If it ever came down to it and we were singing stuff that I didn't agree with or back 100 per cent, I wouldn't be able to sing it with any conviction. There would be no real point in that. We're all very much pulling in the same direction. I don't think it's a scary thing for us to feel like that, I think realising



*All Our Gods Have Abandoned Us cover art*

# THE BIG STORY

## "WE HAVE A CHRONIC DEPRESSION OF SORTS..."

**TOM SEARLE**

that we're all in this situation and have to make the most of it; to separate ourselves from what so many people struggle through, and live in the moment."

### DID ANY OTHER PERSONAL EXPERIENCES SHAPE THE RECORD?

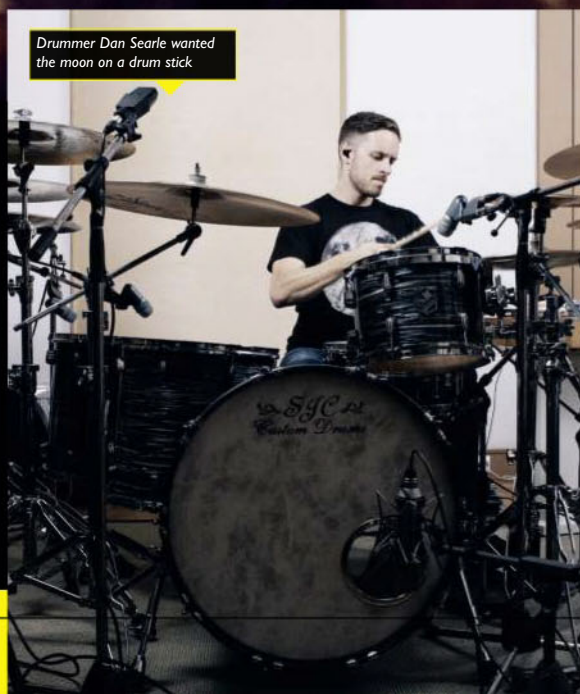
TOM: "I don't want to go deep into my personal life, but people come to this at different times in their lives, where they contemplate their own mortality. Everyone comes to it eventually. I think that has been the huge theme on the record for me. Maybe some people will roll their eyes because we're young. [But] when you feel that death is a natural process that everyone must go through, you start to feel less overpowered."

### HAS THAT BEEN SOMETHING YOU'VE EXPERIENCED RECENTLY?

TOM: "I'd rather not talk about it..."

### OKAY, THAT'S FINE, LET'S CHANGE THE TOPIC. THIS IS YOUR FIRST RECORD WITH TOURING GUITARIST ADAM CHRISTIANSON AS AN OFFICIAL MEMBER. WHAT DID HE BRING TO THE ALBUM?

SAM: "Adam has been touring with us since the One Hundred Days Tour [in 2012], and it just felt right to make him an official member, because of how much time he had dedicated to us. It was really nice to have someone else come into the studio with us and come into our dynamic. We all have different ears for different things, and he's great with gear. Adam has a real ear for getting the best guitar sounds and the best tones, so he was there overlooking everything, making sure it all sounded great. He was great with the vocal harmonies, too, and helping me come up with ideas. We loved having him in there."



*Drummer Dan Searle wanted the moon on a drum stick*

Sam's offer of free head pats was gratefully accepted

Architects in the studio with producer Fredrik Nordström and his assistant, Henrik Udd

too angry. You can really hear the pain in that song. Gone With The Wind is one of the most complex songs we've done. We worked really hard on the chorus, and the song starts really heavy and it has a breakdown."

### WHAT'S THE FIRST SINGLE, A MATCH MADE IN HEAVEN, ABOUT?

TOM: "It's centred around Tony Blair and George Bush and the beginning of the invasion of the Middle East. It seemed relevant after the attacks in Paris, which happened while we were in the studio. You see how events have played out… What did the West achieve by going into the Middle East? We've killed lots of children. We've destabilised whole regions. We've created many more extremists. And have we made anyone any safer? No, we've made the world a more dangerous place."

### DID YOU REALLY PUSH YOURSELF ON THIS RECORD?

TOM: "It's been a natural progression from the last album. The last track on the record, Memento Mori, is nearly eight-and-a-half minutes long. That was brand-new for us. I didn't want to write a boring eight-and-a-half minute song, I want to write one that's intriguing and exciting…"

SAM: "You want to write one that feels like a three-and-a-half minute song. We could have done Lost Forever… Part II, but where's the fun in doing that? We did that time, and we're still enjoying playing those songs. Now we can move onto another time."

Sam's bandmates had no idea he was watching the Man Utd game on his iPad

Guitarist Tom was deep in conversation with the air at the side of the page

### AND WHAT WAS YOUR EXPERIENCE LIKE IN THE STUDIO THIS TIME?

SAM: "It really is the sound of all five of us pulling in the same direction, and pulling fucking hard. When we came out of the studio we were really exhausted. All of us were done by the end of it. We went crazy and worked really hard… We all needed to step up in the studio. What we're left with is something we all love."

### WHAT SONGS BEST DEFINE THE ALBUM, WOULD YOU SAY?

SAM: "A Match Made In Heaven, the single, really gives an overall feel of the record. I can't wait to hear people's reactions, They're gonna go, 'Okay, they're still really heavy.' Phantom Fear is a nasty song, but it has little glimpses of melody. [For a while] I was worried my vocal might have been

### FINALLY, YOU HEADLINED THE ROUNDHOUSE IN LONDON LAST TOUR. WILL THIS RECORD TAKE YOU INTO EVEN BIGGER PLACES?

SAM: "I hope so, but I don't want to gauge the record by how big it gets. I just want people to connect with it, like Lost Forever… I wanna give people something that they'll enjoy, like the times Tom and I would look at each other in the studio and go, 'Wow! This is great!' Or almost laugh at how heavy something was. I just hope people get that from it on their first listen."

TOM: "We've never been ones to set big ambitions. For me, to be in a metal band like ourselves and to play the Roundhouse is already incredible, and well, well, well beyond any of our wildest dreams. It's all exciting."

*All Our Gods Have Abandoned Us is out* ***May 27***

Patty went to great lengths to avoid the festival toilet

# ACTUALLY HAPPY, EVER AFTER

WITH LOADS MORE KILLER BANDS BEING ANNOUNCED TO PLAY **SLAM DUNK**, WE CALLED UP **AS IT IS** FRONTMAN **PATTY WALTERS** FOR A HIGH-KICKING CATCH UP...

ONLY TWO-AND-A-HALF months to go 'til Slam Dunk Festival and they've just announced even *more* bands! We can exclusively reveal that **As It Is**, **Young Guns**, **coldrain**, **Trash Boat**, **WSTR**, **King Prawn**, **[spunge]**, **Heart Of A Coward**, **Astroid Boys**, **The One Hundred** and **The Qemists** will be joining the line-up. With As It Is gearing up to write the follow-up to 2015's Never Happy, Ever After, we caught up with frontman Patty Walters to ask how happy he is to be playing Slam Dunk, and find out what's next for the Brighton pop-punks...

***ALRIGHT, PATTY! WHAT ARE YOUR FAVOURITE MEMORIES FROM SLAM DUNK?***

"Last year was the first year we've performed... but we've been in the audience for the past five. We're living, breathing fans of Slam Dunk – we love it! And the bands that play it, they are the ones that inspired us to play this kind of music!"

***ARE THERE ANY OTHER BANDS YOU'RE LOOKING FORWARD TO SEEING?***

"I am *so* excited to see The Starting Line. Best Of Me was the first song I ever learned to play on guitar. Playing a festival with them, let alone sharing a stage with them, is an honour beyond my wildest dreams. Something I never expected I'd be able to say. I'll be watching their set all three days!"

***LOOKING BACK ON THE NEVER HAPPY, EVER AFTER CYCLE, WHAT'S BEEN YOUR BEST MOMENT SINCE IT CAME OUT?***

"So much has happened since then! We released the album, went on Warped Tour – which was a huge milestone for us, as a UK pop-punk band to do the entire tour. It was fantastic to meet all the bands we looked up to and now call them friends, as well as people you wouldn't expect at all. It was a huge opportunity for us, we're really privileged to have done it and hope to do it again in the future!"

> ***"WE'RE LIVING, BREATHING FANS OF SLAM DUNK!"***
> **PATTY WALTERS**

***AND WHAT'S NEXT FOR AS IT IS?***

"We just did a music video for our new single, Winter's Weather, which is a bonus track on the Never Happy... deluxe edition [out April 8]. We wrote that song as a closing chapter for that album, to summarise what it was about and the things that mattered. Now we've just hit the road with Sleeping With Sirens, which has been exciting. Then for the next coming months we'll be writing album number two, and have already made some progress in creating it. We are going to make it different from the first record – we won't write the same record again. We're going to write about things that are much more personal and honest, and I'd like to think that record was pretty personal and honest in the first place! We're really gonna push ourselves to make something that we can be proud of at the end of the day."

***AND – DO TELL – WHAT IS IT SOUNDING LIKE? IS IT ANGRIER, HAPPIER...?***

"We've been talking a lot about the progression blink-182 made between Take Off Your Pants And Jacket and the self-titled album, and how much we loved the maturity and growth in songwriting in between those two albums. Most especially, how much darker the band got. And it's very possible that could reflect on us, because there are some very poppy songs on that record, but they all have this sinister, dark twist to them. So, it's very possible for us to make a darker album, though kinda hard to say at this point. From the little we've done so far, I'm feeling excited to hear it finished."

*For full Slam Dunk details* ***see the Gig Guide***

WORDS: AMIT SHARMA PHOTO: GETTY

## SIRENS' FUTURE SECRETS

**Sleeping With Sirens** have revealed some secrets about their forthcoming album, with singer **Kellin Quinn** saying it's going to be a "rebranding" of the band. "It's definitely very, very opening," said Kellin of the new record. "It's probably the most personal record I've ever written." Sleeping With Sirens play Reading & Leeds in August. See the Gig Guide for details.

## BLACK FLAG AT THE OSCARS

Well, sort of – former member **Kira Roessler** won an Oscar for Best Sound Editing on **Mad Max: Fury Road**. Kira, who studied engineering at UCLA, also worked on **Twilight: New Moon** – because vampires love punk.

## CHARLOTTE'S WEB

Popstar **Jessie J** has paid tribute to the effect of working with **Good Charlotte**'s Benji and Joel Madden. "My whole life has changed, literally," she said of her recent work with the pop-punk twins who, outside of their band, are successful music managers. Lifestyles of the rich and the famous, eh? They're never complaining, never complaining…

## IZZY'S OUT!

Last week saw former **Guns N' Roses** guitarist **Izzy Stradlin** confirm he would not be partaking in the upcoming reunion of the year. "At this point in time, I will not be playing at any of the April 2016 GN'R shows," he told Rolling Stone magazine. "I've also not been in the studio recording or writing with any of the others recently. There is so much speculation, but so very little info, [that] I thought I should reach out." Well, that's that, then.

## ARCHITECTS DON'T LIKE ARCHITECTS

The **Architects Registration Board** looked into the legality of **Architects**, the band, using the name Architects, when they're not actually architects… keeping up? "It is illegal to practise as an architect if you are not on the register," stated **Bdonline.co.uk**, "but things become less clear if the word is used by someone who is not offering their services as a designer of buildings." Since **Sam Carter** and co are in the business of moshing and not monolithic cladding, they're safe to keep it.

## ALL THE DREARY THINGS

According to drummer **Travis Barker**, former **blink-182** guitarist/vocalist **Tom DeLonge** wanted the pop-punks to sound like **Coldplay**. In an interview with YouTuber Mr. Wavvy, Travis said Tom was "basically just tapped out" and was "being extremely difficult" before his departure from the band back in May 2015. "Mark [Hoppus] and I never wanted to change," said Travis. "The last couple of albums, Tom wanted to sound like U2, to record songs that basically sound like Coldplay." And, unsurprisingly, Travis and Mark weren't up for going all Yellow. "We were always like, 'blink is blink, man. We want to sound like fucking blink-182!' That's what side-projects are for."

# THE WEEK ROCK TROLLED US

THE PAST SEVEN DAYS SAW BOTH **BRING ME THE HORIZON** AND **FOO FIGHTERS** HAVE A LAUGH AT OUR EXPENSE, THE TYKES…

IT STARTED with a Justin Bieber poster, of all things. Posted on February 29, it indicated that Bring Me The Horizon were to be second support to the popstar (underneath ex-One Direction bloke Zayn Malik) on his upcoming October tour. Not *that* unbelievable, given the Sheffield five-piece's crossover potential, it got the internet just a little bit excited/confused. Until common sense kicked in, of course, and everyone remembered Oli Sykes and co are to headline two nights at London's O2 Arena of their own accord in October and November, and it became apparent that we'd been had.

Then, the same day, the internet broke again, this time because it looked as though Foo Fighters might be *breaking up*. Beginning with a story on Pagesix.com titled 'Is Dave Grohl going solo?', it revealed there was tension between the frontman and drummer Taylor Hawkins, and that Dave Grohl's Oscar performance the previous Sunday was the start of a solo career. Everyone silently panicked, while awaiting an "official band announcement" promised by the Foos on Twitter on March 2.

It came the following day. We nervously clicked on a YouTube video that turned out, thankfully, to be just a hilarious parody, confirming that Foo Fighters weren't breaking up, or even going on hiatus. They're just a bunch of absolute jokers, with perhaps a little too much time on their hands. Well done, you guys, you got us. You got us good.

## BLACK METAL BASSIST SUSPECTED IN MURDER-SUICIDE

**Raphael Greaves**, the bassist from black metal band **Satanicon**, allegedly shot himself and then his girlfriend, Angela Tierney, last week. The murder-suicide took place at a home in Sandusky, Ohio. Greaves' cousin, Dave Binette – who described it as a "crime of passion" – later confirmed that the musician had "some anger issues when he drank". "I think it was the alcohol that drove him to do it, not Satanism," Greaves' bandmate Joe Aufricht agreed, talking to **Sanduskyregister.com**.

THEY SAID WHAT?

"I'M VOTING FOR THIS SLICE OF PIZZA BECAUSE IT HAS SOLVED ALL MY PROBLEMS THE END"

ALEX GASKARTH, ALL TIME LOW

# K!ONFIDENTIAL

ROCK GOSSIP AND GIBBERISH

# PET THE FLAMES BEGIN

## BECAUSE ROCKSTARS NEED WALKIES, TOO…

their first public appearance at a wedding in Franklin, Tennessee. We're talking, of course, about Alf, the pooch that calls Paramore's Hayley Williams and New Found Glory's Chad Gilbert star guest at the pop-punk wedding of the year (which took place on February 20 at the recently-renovated Franklin Theatre), we thought we'd look at some other rockstars and their fluffy counterparts…

### HARLEY DAVIDSON
**OWNER: JOSH FRANCESCHI, YOU ME AT SIX**

If anyone knows how to lounge around on the sofa, it's Harley Davidson. We expect he's slightly less skilled when it comes to riding motorcycles, though.

### COLBY JACK
**OWNER: TELLE SMITH, THE WORD ALIVE**

Colby has more IG followers than you. He's on a whopping 17k… a lot for someone who can't clean up their own poo.

### FREYA
**OWNER: ROU REYNOLDS, ENTER SHIKARI**

Freya enjoys looking out the window, bed-time cuddles and drum'n'bass music. Probably.

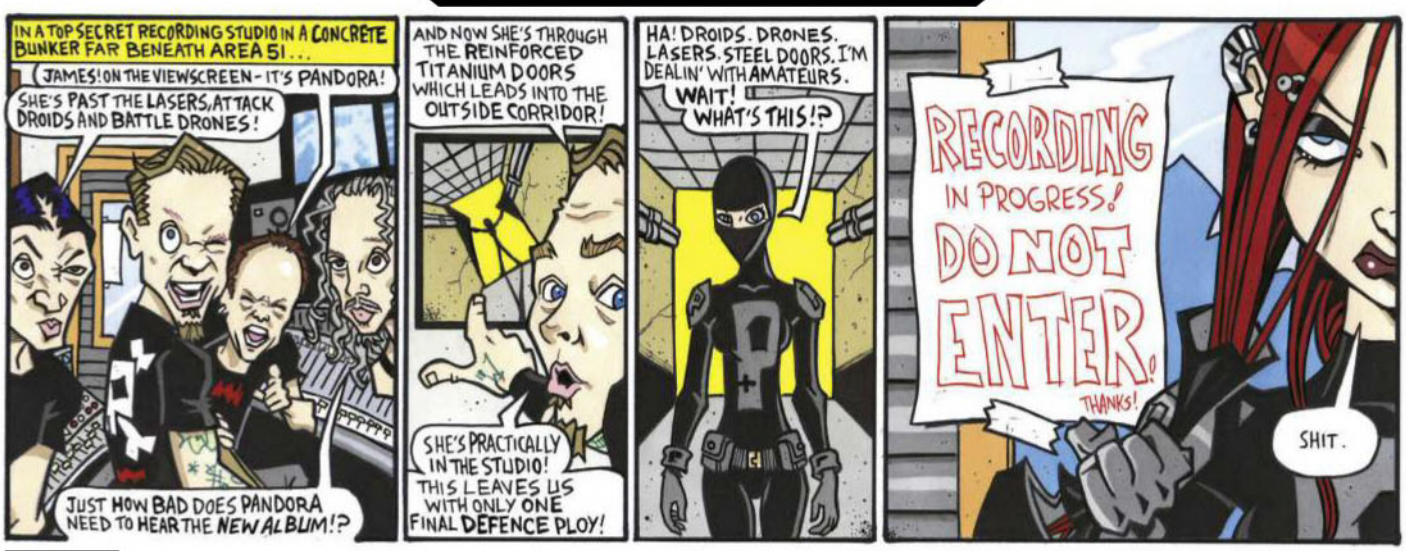
### OLIVIA
**OWNER: CHRISSY COSTANZA, AGAINST THE CURRENT**

Rodent Olivia's favourite past-time is sitting in Chrissy Costanza's hand. She doesn't do a lot else.

### ZENKI
**OWNER: JEREMY McKINNON, A DAY TO REMEMBER**

Studio pug Zenki helped record Neck Deep's last album and provided guest vox for ADTR's Common Courtesy.

## PANDORA BY RAY ZELL Rayzell.com



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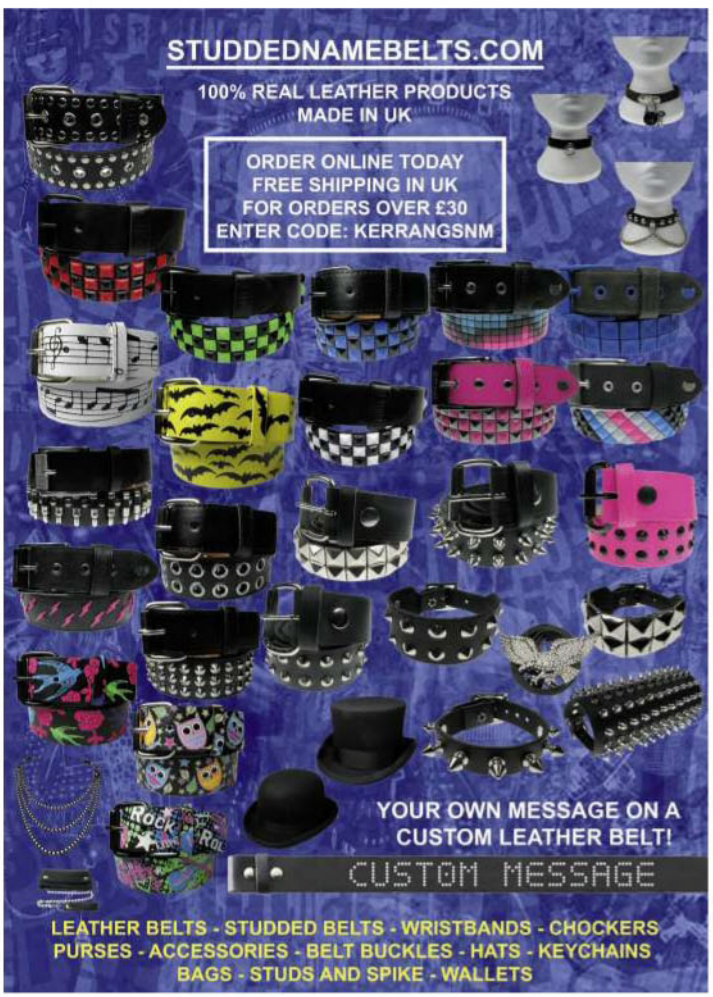


LEATHER BELTS - STUDDED BELTS - WRISTBANDS - CHOCKERS
PURSES - ACCESSORIES - BELT BUCKLES - HATS - KEYCHAINS
BAGS - STUDS AND SPIKE - WALLETS

# THE OFFICIAL KERRANG! ROCK CHART

**TONIGHT ALIVE** AND **CREEPER** ARE SLOWLY, UH, *CREEPING* THEIR WAY UP, BUT **TWENTY ONE PILOTS** ARE KEEPING IT COOL AT THE TOP. UNTIL NEXT WEEK…

| | WEEKS ON CHART | HIGHEST POSITION | ARTIST | TITLE | LABEL |
|---|---|---|---|---|---|
| 1 | 5 | 1 | TWENTY ONE PILOTS | Stressed Out | FUELED BY RAMEN |
| 2 | 4 | 1 | CREEPER | Black Mass | ROADRUNNER |
| 3 | 5 | 2 | TONIGHT ALIVE | How Does It Feel? | SONY |
| 4 | 7 | 1 | ENTER SHIKARI | Redshift | AMBUSH REALITY |
| 5 | 3 | 4 | FALLING IN REVERSE | Chemical Prisoner | EPITAPH |
| 6 | 3 | 6 | MILK TEETH | Brain Food | HOPELESS |
| 7 | 2 | 7 | HANDS LIKE HOUSES | Colourblind | RISE |
| 8 | 7 | 3 | HALESTORM | I Am The Fire | ATLANTIC |
| 9 | 5 | 6 | SHINEDOWN | State Of My Head | ATLANTIC |
| 10 | 2 | 10 | ESCAPE THE FATE | Alive | ELEVEN SEVEN |
| 11 | 6 | 8 | KILLSWITCH ENGAGE | Strength Of The Mind | ROADRUNNER |
| 12 | 4 | 9 | REIGNING DAYS | Renegade | ECCO RECORDINGS |
| 13 | 1 | 13 | BFMV | Worthless | RCA RECORDS |
| 14 | 11 | 6 | THE QEMISTS | Run You | AMAZING RECORD CO |
| 15 | 2 | 15 | HIGHLY SUSPECT | Lydia | 300 |
| 16 | 11 | 6 | DON BROCO | Nerve | SONY |
| 17 | 5 | 11 | LIKE A STORM | Become The Enemy | ANOTHER CENTURY |
| 18 | 5 | 18 | VUKOVI | Bouncy Castle | LAB RECORDS |
| 19 | 14 | 2 | PANIC! AT THE DISCO | Victorious | FUELED BY RAMEN |
| 20 | 9 | 9 | BLACK PEAKS | Saviour | SONY |



## JENNA McDOUGALL, TONIGHT ALIVE

***HOW DOES IT FEEL TO BE BACK IN THE ROCK CHART?***
"Is that a pun?! It feels great – Kerrang! readers and writers have been really supportive!"

***WHAT INSPIRED THE TRACK?***
"The lyrics and music really came naturally and fluently in the moment, but the first spark of an idea actually came from the drum beat. I'd been craving a good head-banger and was feeling inspired by grooves from Linkin Park, Limp Bizkit and Korn, so in the open-minded fashion of writing for Limitless, we followed that idea down, and it became the song."

***IS THERE ANYTHING FANS DON'T KNOW ABOUT IT?***
"I really wanted to experiment in the studio with vocal effects and details, so in the second half of the verses you can hear a distorted inhale and exhale rhythm, inspired by [The Used's] Bert McCracken."

## TRENTON WOODLEY, HANDS LIKE HOUSES

***SO, IS ANYONE IN THE BAND COLOUR-BLIND?***
"As it happens, Joel [Tyrrell, bass] is actually red-green colour-blind!"

***WHAT'S IT BASED ON?***
"It's about the way we seem to see everything in black or white. It's a way of making complex ideas easier to understand, but it also completely guts their meaning or reason, leaving the discussion weightless."

***HOW WAS IT WRITTEN?***
"We had a day and a half to go with Mike Green [co-writer/producer] after writing Division Symbols, so we built the song up around a riff that Alex [Pearson, guitar] had written on Warped Tour."

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# CHEAP MEAT

## PASS THE KETCHUP! THIS POWER-POP TRIO ARE RUSTLING UP SOMETHING TASTY, WITH A SIDE OF RIFFS

WORDS: JESSICA BRIDGEMAN PHOTO: EMMA VIOLA LILJA

### UM, DO YOU GUYS WANT FRIES WITH THAT?

Believe it or not, these London-based rockers weren't having a bad case of the meat-sweats when they picked their band name. "We actually just wanted a name that's easy to shout," explains singer and guitarist Ross Drummond. "We still do have a thing called Casual BBQ Club, where our friends come and hang out with us in the park and we barbecue food and drink beer. We shared the same taste in music, so it spun off of that."

### SO, THEY LOVE BARBECUES, BEER AND MUSIC... WHAT ELSE ARE THEY INTO?

When they're not nailing those "shredding guitar solos" as heard on their new The Parts That Show EP (out now on Hassle Records), you'll probably find 'em watching wrestling, cramming all their gear into drummer Matt Rebeiro's Volkswagen Golf or perfecting their dream pop-rock record. "I'm trying to write those three-minute pop

**"THERE ARE NO GUITAR HEROES ANY MORE..."**

songs that just blow your mind. You know the bands that you see and think, 'I want to do that'? I want to be one of those bands." No pressure, then... "For me, playing guitar is the most fun thing you can do, and there's not enough guitar solos in modern music. There are no guitars heroes any more, so we need to bring that back."

### HOW RIFFY ARE WE TALKING?

Well, Ross and his meat-loving bandmates have managed to mesh some pretty diverse influences in their two and a half years together – and there's plenty more where that came from. "I'm a massive Van Halen fan," he declares. "We're recording at the moment and there's a song that I wrote for Eddie Van Halen and his ex-wife. Matt loves NOFX and Pete [Hakola, bass] produces a lot of electronic music. So, we come together to fulfil our teenage fantasies of being in a rock band."

### DREAMY. SO, WHERE DO THEY FIT IN TODAY'S UK PUNK SCENE?

"I don't think we do, that's probably the problem," Ross admits. "There's this really cool scene of misfits, but we're the misfits *for* the misfits. We're the weird pop dudes. We need to make some friends!" Having recently supported Hüsker Dü icon Bob Mould in London, and with their debut full-length on the way, Cheap Meat won't have any problems making friends once the scene sinks its teeth in.

### WHAT YOU NEED TO KNOW

**FOR FANS OF:** Weezer, Jimmy Eat World, Smashing Pumpkins, burgers.
**HEAR:** New EP The Parts That Show.
**MORE INFO:** Facebook/cheapmeat
**CHECK OUT:** The band's colourful video for Sweetness, Take Me Back on YouTube.
**DON'T MISS:** Cheap Meat and more awesome new bands on Alex Baker's Fresh Blood show on Wednesdays at 10pm on K! Radio.

*(L – R): Matt Rebeiro (drums), Ross Drummond (vocals and guitar), Peter Hakola (bass)*

# K!OMMUNITY

**IT'S YOUR PAGE, YOUR LIFE!**

## POP-ROCK PIGGYBACK

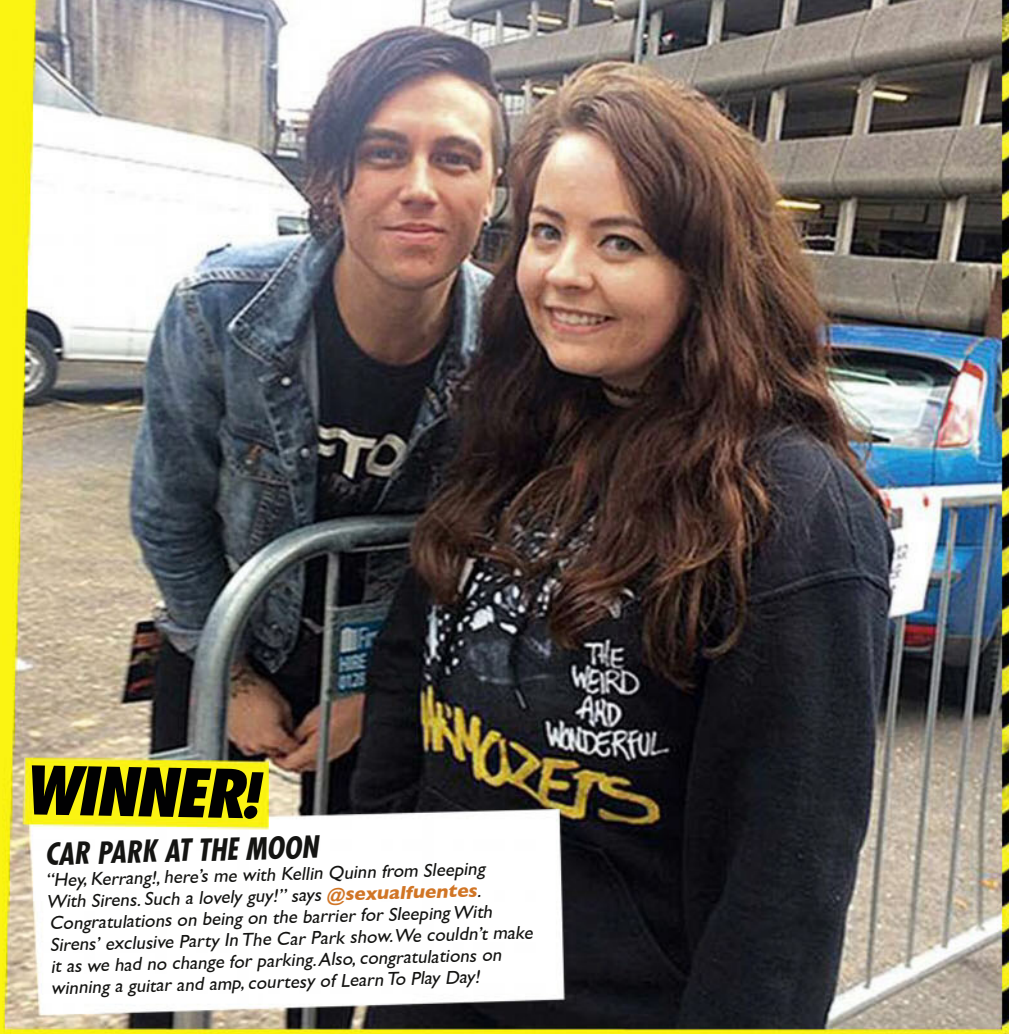
*"These guys aren't just a band, they're a family who saved my life and are weird guys!" says* ***@rugile_atc****. True fact: after shows, Chrissy is so tired she gets fans to carry her around.*

## WHEREFORE ART THOU, ROUMEO?

*"That time I met Enter Shikari and Rou photobombed my photo with Chris – this will forever be the best photo I've taken," says* ***@lynzwaytrash****. That expression on Rou's face? 'I've been left out of a selfie' pain. We've all been there. Right? Riiiight? Guys?*

## FRNKIERO DRWNG

*"I drew Frank Iero, because why wouldn't I?" says* ***@Bandookie****. Hmmm, maybe because you didn't have a pen? Ran out of paper? Only joking! But that's the last time Frank ever cut his own hair!*




## WINNER!

### CAR PARK AT THE MOON

*"Hey, Kerrang!, here's me with Kellin Quinn from Sleeping With Sirens. Such a lovely guy!" says* ***@sexualfuentes****. Congratulations on being on the barrier for Sleeping With Sirens' exclusive Party In The Car Park show. We couldn't make it as we had no change for parking. Also, congratulations on winning a guitar and amp, courtesy of Learn To Play Day!*

## SO LONG, AND THANKS FOR THE SHOES

*"My mother made me these All Time Low shoes for their concert! Bit worn down now, though!" says* ***@HystericMerrick****. These are very nice, HystericMerrick. Reckon you could get your mother to make us some Slayer ones? What size are we? Urm… oh crap, where's our feet?*

## THE DOT SHOW

*"My drawing of Marilyn Manson done with thousands of dots!" says* ***@emilymanson****. We counted, and there are indeed thousands upon thousands. So, guys, if you noticed the magazine being two weeks later than it was supposed to be, you now know why… OUR POOR EYES!!*

## KELLIN'S WEIRDER WEEKEND

*"My guinea pic Willow enjoying a bit of SWS!" says* ***@sian_ware****. Now we all know Kellin's irrational fear: HUMONGOUS GUINEA PIGS. His legs have ran off without the rest of his body…*

NEXT WEEK

## WIN!

## AN IBANEZ GUITAR, TIX TO IMPERICON FEST & MERCH!

Bumped into Andy Biersack at a Bengals game? Drawn a more-than-lifelike picture of Vic Fuentes? If you've got proof, we want to see – share your pics with us using **#Kommunity**. The pic we deem the best will win a MASSIVE Impericon bundle. What's in the bundle, we hear you ask while searching your phones for that incredible selfie you took with Ash Costello in a graveyard? Well, there's that lovely Ibanez guitar over there on the left, a pair of tickets to a UK Impericon Festival date of your choice (see the Gig Guide) and a bunch of Impericon merch. Phew!

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# THERE IS A LIGHT THAT NEVER GOES OUT

TWO YEARS HAVE PASSED SINCE **MIKEY WAY** UNVEILED HIS POST-MCR PROJECT, **ELECTRIC CENTURY**. FROM THE PITS OF ADDICTION AND NEAR-DEATH TO REHAB AND REDEMPTION, HERE HE TELLS MARK SUTHERLAND OF THE LIFE-CHANGING JOURNEY TO BRING US THIS WEEK'S EXCLUSIVE CD, **FOR THE NIGHT TO CONTROL**...

PHOTOS: LYNDSEY BYRNES

It was still snowing when Mikey Way woke up. As the flakes drifted against the window and his head pounded, he tried to piece together the jigsaw of the night before.

He remembered coming to visit his friend. He remembered the blizzard starting. And then he remembered the "pretty vicious cocktail" of drink and drugs that he'd consumed.

But he couldn't remember anything after that. He didn't recall blacking out. And he had absolutely no idea why he was lying in a pool of blood that had seeped from a myriad of cuts and scratches on his back.

But as he lay there, the snow piling up outside in the black American night, he realised something he should have known a long time ago. He found his phone and rang his brother, Gerard Way; his Electric Century bandmate, David Debiak; and some other close friends. And he said the same three words to all of them.

"I need help."

That night set in motion a chain of events that would, ultimately, be the salvation of Mikey Way. Today, as he and David cheerily make their way to Disneyland – yes, Disneyland – in the Southern Californian spring sunshine, the blackout in the whiteout seems like a lifetime ago, rather than just a couple of years in the past. But Mikey knows he couldn't have got here without going there.

He's hesitant to reveal too many details about the incident, only admitting to ingesting "a lot of different dangerous chemicals". But he's very clear on one thing.

*Mikey Way, photographed exclusively for Kerrang!: Los Angeles, California, February 2016*

*David Debiak (left) and Mikey: kindred musical spirits; not so much in agreement about window shopping*

# "I WAS TOLD BY DOCTORS THAT I SHOULD NEVER HAVE WOKEN UP"

MIKEY WAY

"I was told by doctors that I should never have woken up," he says. "What I was doing could have been deadly. There were plenty of occasions where I had no business waking up ever again and I did. There's a reason for that. I was given a second chance."

And now, two years after he first unveiled his post-My Chemical Romance project, Electric Century, Mikey is ready to grab that second chance with both hands.

Rewind two years to the last time Electric Century spoke to Kerrang!. At the time, Mikey seemed full of beans. He fizzed with excitement about the sense of renewal and liberation he felt from forging a new songwriting partnership with David, a prolific musician who'd been in the band New London Fire and one of Mikey's favourite groups, Sleep Station. He enthused about getting Electric Century's debut album out swiftly, certainly by summer 2014. And he declared: "The only rules are, there are no rules."

Around the time he spoke to us, however, Mikey would enter a rehab facility in Pennsylvania. It turned out there were some rules after all, and the ex-MCR bassist had broken most of them. But then, Mikey himself had no idea he was going to rehab until he flew to the East Coast from his home in Los Angeles expecting to add the finishing touches to what would, eventually, become EC's debut album, For The Night To Control.

David met him at the airport.

"Right, are we going to the studio?" Mikey asked.

"Actually, man, I've got news for you," replied David. "We're not going to the studio. We're going to this place and this is what we've got in store for you, and you're going to have to do it."

David had hatched the intervention plan with Mikey's concerned family and friends. Even though Mikey had been "frank" about his problems and what he was going through, David was expecting him to fight against it, or at least argue. He didn't.

"He immediately said, 'Okay,'" says David. "He didn't fight me one bit. He said, 'You're right, I need help.' I took him to the place and that's where the process started."

"I was glad to submit," admits Mikey. "It's something I should have done maybe earlier in my life, but you've got to make your own mistakes at your own pace."

And Mikey, by his own admission, had made plenty of mistakes. His overdoses had brought matters to a head, but his problems had been brewing for a long time. He'd learned to "self-soothe", as he calls it, with drink and drugs in his awkward teenage years, and had carried on the practice through his years of global rock stardom with My Chemical Romance and out the other side.

"It was self-medication with a combination of recreational and pharmaceutical things," he says. "I'd always had really bad anxiety, which was no secret. I've always been pretty open about that."

Indeed, Mikey suffered an anxiety-induced breakdown during the recording of MCR's 2006 album, The Black Parade. And, even though he dreamed of rock stardom since he was a little kid, he found the process of going onstage and acting out that dream increasingly stressful.

"I wanted to be in a rock'n'roll band and I wanted to reach people," he says. "I got that and it was a lot for me to process, but some of my methods of processing it were flawed. I was trying to tackle my anxiety, especially the anxiety that carried into performances. People would always say there were shows where I looked rigid or guarded, but I was petrified onstage sometimes."

Mikey soon discovered that certain things would take the edge off that anxiety. His main addiction problems were with alcohol and Vicodin, a prescription painkiller ("I had a way to get it and I was getting it," he sighs), but he freely admits to being a completely indiscriminate buzz-seeker. Nothing was off limits, except for sobriety.

In a way, it seems remarkable that Mikey managed to mask his problems for so long, given the intense spotlight trained on everything MCR ever did. But his friends were moved to stage their intervention because Mikey was no

longer high-functioning, more barely-functioning.

"It had peaks and valleys," he says of his addiction. "Sometimes, I didn't think it was a problem, but sometimes I *knew* it was a problem. I was able to keep it under the radar for a long time, then, at that point in time, I wasn't able to contain it. I was completely upfront with my close friends and family about what was happening and I was crying out for help to all of them."

And while he had split with his girlfriend and found some people he thought were his buddies melted away ("When the party ends, you see who your friends are," he sighs), most of his inner-circle came through for him.

"I'm really fortunate for that," he says. "I wasn't easy to deal with at the time, so it's a real testament to my close friends and family giving a shit about me. They could have written me off – and it would have been warranted."

Rehab was tough on Mikey Way, but post-rehab was tougher. Inside, he committed to the 12-step programme, originally devised by Alcoholics Anonymous. The process involves submitting to a "higher power". Many choose a religious figure, but Mikey opted for the little voice in the back of his head he'd hear during his various misdemeanours, his own "greater self".

Once he was clean, he agreed to attend the 90 meetings in 90 days that the programme recommended. And that's when his "real journey" to recovery began.

"What a lot of people fall into when they get out is [saying], 'I didn't have a problem with weed, so I can do

# INSIDE FOR THE NIGHT TO CONTROL

## MIKEY AND DAVID GUIDE YOU THROUGH YOUR KERRANG!-EXCLUSIVE ALBUM

### 1. YOU GOT IT ALL WRONG

**MIKEY:** "This song is a big piece of the album. Because people think one thing about me, and this is another side. That sentiment is fitting for this project. But I don't necessarily think people do have the wrong idea about me – it's just me being tongue-in-cheek."
**DAVID:** "It was a great way to start the record. It's just a groove. It sums the whole thing up."

### 2. RIGHT THERE

**DAVID:** "Was it influenced by The Cure? Absolutely. Mikey sent me the bassline that starts off the song. He was playing it over and over, then, when we got to the studio, we wrote it on the spot. He played the lick and then – boom! I jumped in with the chorus. The lyrics are pretty uplifting and I don't know why. The hook just really spoke to me like that. That was the most fun I had in the studio."
**MIKEY:** "Me too!"

### 3. HEY LACEY

**DAVID:** "Who's Lacey? Lacey is a girl. She's fictional, nobody we know. It's about trying to take on the world together. Having to struggle to get that done. It's not especially based on my own experiences, but there's a character I thought of when I was writing the song, a guy who's yearning for somebody who's out of his reach. It's a struggle for them to unite and that's the basis of that song."
**MIKEY:** "We've all been there before, right?"

### 4. I LIED

**DAVID:** "It's about addiction, but Mikey wasn't really in my mind. But it totally fits with that period of our lives. When the song came together and was released, it was around the same time Mikey was in the thralls of his addiction."
**MIKEY:** "It was eerie, because a lot of Dave's lyrics spoke to me. It was cool because I got to write [the music] and be a fan of the lyrics. I'm totally a novice about writing lyrics. It's really enthralling to me because it's not something I do at all."

### 5. FOR YOU

**DAVID:** "That song's about somebody who's falling apart and you're trying to pick them up. My wife lost her mom to cancer and I was there for her throughout that entire process, just watching her struggle with the everyday reality of her mom dying."
**MIKEY:** "It all screamed to me. Having someone there for you was an important aspect of what I was going through, and Dave was someone that was there for me. It had a bunch of different dimensions to it."

### 6. LET YOU GET AWAY

**DAVID:** "I wrote that song about the girl that got away. I think everyone can relate to that on some level. I wanted to do something that was more of a summer, feel-good, roll-your-window-down song."
**MIKEY:** "Like [Bryan Adams'] Summer Of '69! It's our Boys Of Summer [by Don Henley]."
**DAVID:** "I looked at it lyrically from her perspective, like, 'This guy is cool and I dig him but something just didn't work out.' He's reflecting on a better time in life when he had less responsibility."

### 7. UNTIL THE LIGHT GOES OUT ON ME

**DAVID:** "That was a song I wrote for [previous band] New London Fire. Mikey decided we could take it in a totally different direction and have it in the vibe of Electric Century. We had a gang of people come into the studio and sing the chorus. We had a blast."
**MIKEY:** "I love so many of Dave's songs and that was one that particularly spoke to me. I wanted to give it a different flavour. I don't think I took it that far away, it still has the original feeling."

### 8. SOMEONE LIKE YOU

**MIKEY:** "It's not the Adele song!"
**DAVID:** "As with Until The Light…, this was a New London Fire song. We recut it because Mikey said, 'We can make this song a little different and give it a different flavour.' We both have to give Dan [D. James Goodwin, producer] a lot of credit for it."
**MIKEY:** "I said I wanted a real driving, Depeche Mode sound, and he knocked it out of the park."

### 9. LATELY

**DAVID:** "When I wrote it, I had Mikey in mind – and Gerard. It's about watching a person blossom into a star. A lot of the lyrics are to do with seeing [My Chemical Romance] explode and get big."
**MIKEY:** "It's a super-unique situation, because I've always been a fan of Dave. When he was in a band called Sleep Station, I used to listen to his albums all the time and was like, 'Oh, man, I need to make music with this guy.' And here we are, 10 years later!"

### 10. LIVE WHEN WE DIE

**MIKEY:** "This is the only song I wrote lyrics for. It's that feeling of when you can't [do something], but you *have* to. It's been a common theme throughout a lot of my life. Because sometimes you can when you can't."
**DAVID:** "It made me feel for my grandfather, who I was literally watching die at that time. My bit is about how he kept his family close to his heart and how it meant the world to him that everyone knew that."
**MIKEY:** "It's a really heavy song."

*Electric Century's prototype stage lighting needed some tinkering*

MCR PHOTO: PAUL HARRIES

# FAMILY GUYS

## MIKEY REVEALS BROTHER GERARD'S IMPACT ON HIM

**LAST YEAR, GERARD TOLD K! HOW PROUD HE WAS OF YOU FOR OVERCOMING YOUR PROBLEMS. HOW DID THAT MAKE YOU FEEL?**

"He's always my beacon of light. He's always there for me, he's so supportive and loving and caring and nurturing. I couldn't ask for a better big brother. I won in the sibling lottery of life."

**ARE YOU STILL AS CLOSE AS YOU WERE IN MCR?**

"Absolutely. We talk all the time, and we live fairly close to each other and find time to hang out."

**WHAT DO YOU DO TOGETHER?**

"We drink coffee and talk about life, what's going on in our heads and what we're doing creatively. He's a great soundboard for creativity and I'm always able to share what I'm doing with him. He gives honest, brutal feedback."

**WHAT DOES HE THINK OF THE ALBUM?**

"He really likes it a lot. He's heard every version of every song since the beginning. He's into it."

**DID HE GIVE YOU ANY ADVICE?**

"Just have fun, and to remember to make stuff you want to make and have a blast doing it."

*Mikey and Gerard during their shared MCR years*

weed now I don't do heroin,'" he says. "It becomes this reversal. But you have to be all-or-nothing, really – you can't pick and choose. There's no grey area."

And it seems to be working. Since Mikey went into rehab in early 2014, not a single alcoholic drink or narcotic drug has passed his lips, nose or vein.

"When you get into rehab, you think just getting out of rehab is the finish line," he explains. "You feel like, 'All I need to do is get out and I'll be fine,' and it's not quite how it is. You need to get a new toolbox for processing emotions, because my old toolbox was to medicate in some way, either through narcotics or alcohol. You actually go and you deal with your emotions."

Many former addicts say that once the physical trauma of withdrawal is behind you, the biggest obstacle to recovery is the yawning void in your life that was formerly occupied by the relentless pursuit of the next high. Mikey, however, chose to fill that hole with new people, new interests and new projects.

He met his new girlfriend, Kristin Colby, when he was fresh out of rehab, and the pair got engaged in March last year. He started hanging out at the zoo and California's theme parks. And when he tweeted last year: "Fitter, happier, more productive", it wasn't just because he was listening to Radiohead.

"That's how I feel now," he laughs. "They tell you in rehab that you're going to feel worse before you feel better but, once you feel better, it's going to be better than any high you've ever chased. And it's true.

"When you hear that, you're like, 'Whatever.' Everyone thinks, 'That's not me,' or, 'I'm different, I'll be fine right away,' or, 'This is going to be easy.' It's the same story time and time again for people that go down the road I have: you feel worse before you feel better, but then you feel so much better. You feel reborn."

So, the PMA-infused Mikey Way of today is a far cry from the pasty-faced, jittery presence he was for most of the MCR years. But the thing that's really energised his post-MCR, post-rehab life is, of course, music.

Electric Century's album, For The Night To Control, has been a long time coming, but it's worth the wait. Mikey says that, ultimately, the delay caused by his rehab – and, subsequently, his realisation that his recovery was too fragile to be risked by rushing back headfirst into the life of the travelling rockstar – was good for the record, allowing the songs to develop and the sound become more cohesive.

But, at the same time, it can't have been easy. Mikey had to watch his brother, Gerard, and his former MCR bandmate Frank Iero establish vibrant solo careers. And David – who'd been waiting for years for the oft-mooted project with Mikey to bear fruit – had to sit around twiddling his thumbs.

"I was never in a rush to do this project," insists David. "When I took Mikey to rehab, I knew it was going to stall the project for a year or two and I didn't care. It's more important to me that he gets help and gets well. I never felt a pressing need to get this done. It's always been about us making a great record together."

And For The Night To Control – a title that alludes to Mikey's new-found willingness to submit his life to the fates, rather than try to control everything – is a great record. But perhaps what's most striking about it is that, while its songs of loss (Live When We Die), heartbreak (Let You Get Away), the pressures of fame (Lately) and addiction (I Lied) seem to be ripped from the pages of Mikey's recent history, the vast majority of the lyrics were written by David. Not that the duo mind if people want to read too much into it…

"I think the measure of a song that you love is making it your own," shrugs David. "We're sharing it with them but, once they connect with the song, it's all theirs."

"That's what the whole thing is about," agrees Mikey. "From the title to the picture on the cover, I want people to get their own meaning out of it."

And, indeed, while he might not have penned the lyrics, all of Mikey's experiences since the MCR split were poured into Electric Century songs. The overriding feeling in these tracks is of a fresh start, with the formerly uncomfortably numb Mikey now alive to the possibilities of his post-MCR future, whether that's being able to explore new sounds or release his music in a brand-new way, via his amazing decision to give away the album via the pages of Kerrang!.

**"I FEEL LIKE I'M ENJOYING LIFE IN WAYS I DIDN'T THINK I COULD"**
**MIKEY WAY**

As the record was being painstakingly pieced together, however, Mikey had to actively seek out that sense of purpose. And he did it – now drugs and alcohol were out of his life – the only way he knew how: through his music. EC were on a stop-start trajectory, but it was hardly his only project.

Despite its reputation for hard living, the LA rock community rallied round Mikey, and soon the sessions where they would "drink coffee and talk about life" turned into something more musical. His former MCR bandmate Ray Toro lives in the same neighbourhood as him and they regularly meet up to hang out and watch movies. Joel and Benji Madden supported him in his sobriety and he appeared in Good Charlotte's Makeshift Love video. Andy Biersack asked him to contribute to his Andy Black solo project. ("He's a sweetheart," Mikey enthuses. "There's such a bright future ahead for that guy. He's a great rockstar.")

But most significantly, Deryck Whibley – a man who himself knows a thing or two about the demons of addiction – invited him to play live with Sum 41. Mikey had been worried about the pressures of life on tour and falling back into old habits, but his dates with Sum 41 last July – and his one-off appearance with his brother in Japan in February 2015 – taught him that the road could lead to redemption as well as ruin.

"I'll be honest, the first night [with Sum 41] in Orange County, I was a little frazzled," he says. "Because I've never done this without some kind of… cushioning. It's for real now. I was scared for a couple of minutes before I went on, but then I loosened up and it felt great. I was also able to play with my brother in Japan, and that was the first time I really got a taste of it. I was like, 'This is what I miss, this is what I do.' It was renewing, it was refreshing. I was up there and completely sober – it's been a very long time since I've done that, and it tasted sweeter."

Mikey now feels "concrete with my sobriety and ready to deal with the rigours of touring and be sober".

"At the time, I wasn't ready to dive back in," he says. "I feel like I am now. If I had jumped into it, who knows what would have happened…"

His voice trails off. Mikey doesn't like to think about what might have been. That's surely the reason he seems unable to utter the name of the band that made him famous – referring only to them as "my previous band", never My Chemical Romance, My Chem or MCR.

And it's surely the reason Mikey prefers not to contemplate what could – or, more likely, *would* – have happened, had he continued in his self-destructive ways.

"That's the big question mark," he says. "I don't know. But there's someone out there looking out for me. I seem to have nine lives, kinda like a cat. I just want to thank everyone who stuck around. Thanks for the patience, thanks for believing in me and we're going to have a fun ride with this."

But not too much fun, obviously.

"You've got to take care of yourself and get well," he smiles. "Before you walk on the moon, you've got to go to Space Camp."

Now, though, it's time for Mikey and David to go to Space *Mountain* (David loves the Pirates Of The Caribbean, although Mikey's favourite ride is actually the Haunted Mansion – "A very goth choice," he chortles), as it's time for their Disney day-trip to begin. The pair may well be the only visitors ever to hope for longer queues, as they plan to discuss every aspect of the EC project while waiting in line. Mikey might be happy to leave certain things to fate, but he doesn't want the band to miss a single opportunity. As we say our goodbyes, Mikey describes himself as "the happiest I've ever been" while David labels him as "a totally different guy". "It's really been a pleasure watching him grow," he says, supportively.

"I finally feel like I'm enjoying life in ways I didn't think I could," smiles Mikey. "I'm doing everything completely differently and feeling really fulfilled."

Because, these days, when Mikey comes round, it's to warm sunshine, and he remembers everything of the night before. After two years of slumbering, and a lifetime of sleepwalking into trouble, Mikey Way and the Electric Century are wide awake at last.

*Come back next week as Mikey Way faces the future, only in Kerrang!*

## ELECTRIC CENTURY: THE K! VERDICT

### FOR THE NIGHT TO CONTROL

### KKKK

### AFTER THE FALL, MIKEY WAY RISES IN STUNNING STYLE

So, we've had Gerard Way, and we've had Frank Iero, both of whom's solo albums pointed at which element its creator brought to the My Chemical Romance mix. The former was all indie class and David Bowie slither, tied-up in a fuzzy alt.rock package, while the latter was a clattering, raucous blast of furious, atonal punk rock. But of all the albums released post-split by My Chemical Romance alumni, it's Mikey's that sits furthest from the work of his former band.

Chiefly, guitars do not make a mark, or even much of an appearance. The heart of For The Night To Control is an electronic one that beats with a pulsing, digital rhythm, rather than the raw, open-wound attack of MCR's hardest moments. It slinks like a lounge-lizard in a club at 2am, perfectly riding the waves of blissful synth that make up You Got It All Wrong and For You. It's very different, but instantly likeable, sliding into your brain without you even realising. But perhaps the best aspect of the whole thing is that it doesn't sound like someone having a go at this stuff for a laugh, or because they discovered a type of music five minutes ago – it's a long-existing itch being scratched by someone who has this stuff in them and knows its intricacies and subtleties. Clearly, Mikey and David know what they're doing, and it's this, just as much as the songwriting, that makes For The Night To Control such a triumph. This is a passionate display of genuine love for this music, brilliantly written and expertly pulled-off.

*NICK RUSKELL*

# OBEY METAS

## PULLING STRINGS

THE METAL MASTERS BEHIND OUR ...PUPPETS STORY

**CLIFF BURTON**
Legendary bassist who tragically lost his life six months after ...Puppets' release

**FLEMMING RASMUSSEN**
Producer who made Master Of Puppets a reality

**LARS ULRICH**
Metallica's pocket-sized founding drummer and the band's biggest fan

**MICHAEL ALAGO**
A&R rep at Elektra Records, Metallica's U.S. label

**KIRK HAMMETT**
'Tallica's six-string shredder in residence

**MARTIN HOOKER**
Head Of Music at UK label Music For Nations

**JAMES HETFIELD**
The Four Horsemen's vocalist and guitarist

# YOUR FIRST

THIRTY YEARS AGO, **METALLICA** UNLEASHED ONE OF THE GREATEST MOMENTS IN METAL HISTORY. THREE DECADES ON, WE CELEBRATE **MASTER OF PUPPETS**…

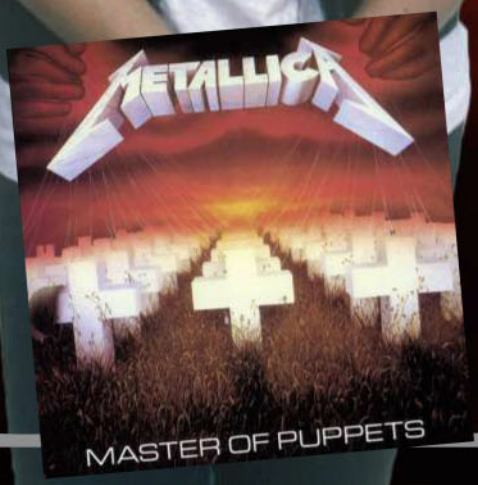
On the morning of Monday, March 3, 1986, hundreds of young people could be seen queuing from the door of Shades Records, a specialist metal and punk store then situated in St Anne's Court in the centre of London's Soho district. Behind the counter at this exquisitely stocked subterranean shop were 1,000 as-yet-unpurchased 12-inch records, each inside a carrier bag that also contained a till receipt. Outside, the line of people stretched south down Wardour Street; inside, a constant stream of customers were each paying £5.49 for the vinyl album held in the plastic bags.

The album was Master Of Puppets, and this was its day of release.

Such is the legacy of Metallica's third studio album that last year in the United States, only four metal albums exceeded the sales of the Bay Area quartet's behemoth – with each album having been released in 2015 – this despite the fact that …Puppets was rounding the corner on its 30th birthday. Now that anniversary is upon us, it seems only fitting to tell the story of what is without question one of rock music's finest hours.

Written in the summer of 1985 in the garage of 3132 Carlson Boulevard – an unimposing bungalow, nicknamed the Metallimansion, in which the band lived – in the East Bay suburb of El Cerrito, and recorded in the autumn and winter of the same year, Kerrang! wishes Master Of Puppets the happiest of birthdays by telling its story from the mouths of those involved with this most immaculate of conceptions…

**LARS ULRICH:** "I'd like to say there was something magical in the air the summer we wrote Master Of Puppets, something that hadn't been there before and has never existed since – but that would be a lie. I guess we just had the right attitude and the right openness to ideas. The whole band was getting more confident."




*James: "Who's your topless pal, Kirk?" Kirk: "Just nod and smile…"*

**WORDS:** IAN WINWOOD **PHOTOS:** GEORGE CHIN/ICONICPIX, PHOTOSHOT, GETTY IMAGES

# MASTER MINDS

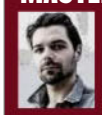
THE STARS PAY HOMAGE TO ...PUPPETS, TRACK BY TRACK

## BATTERY

"This is still one of my favourite Metallica songs. As far as an opener for an album goes, this nails it. The intro sets a great tone before descending into pretty much unrelenting thrash. Set them up then knock them down – this is textbook on how it should be done!"

**WINSTON McCALL,** *PARKWAY DRIVE*

## MASTER OF PUPPETS



"All the tracks on that record are beautiful, but the title-track encapsulates all of it. It shaped metal to come. Metallica would never have become the biggest metal band in the world without songs like this. It showed a special band realising their musical ambition."

**SIMON NEIL,** *BIFFY CLYRO*

## THE THING THAT SHOULD NOT BE

"The Thing That Should Not Be was one of the first songs to really get me into slower, heavier riffs. When I was a kid, there was a period of a couple years where I just couldn't get enough thrash. This song really opened my eyes to the power and hypnotism of slowing down."

**GREG PUCIATO,** *THE DILLINGER ESCAPE PLAN/ THE BLACK QUEEN*

## WELCOME HOME (SANITARIUM)

"Sanitarium really sticks out, in a good way, because it's the closest to what could be termed a Metallica 'ballad'. There's that big clean section where James is singing more emotively, and I love the way it crescendoes in a very unique but so very Metallica way."

**MATT HEAFY,** *TRIVIUM*

## DISPOSABLE HEROES

"Disposable Heroes is my all-time favourite Metallica song. Every time I hear it, I lose my fucking mind. I love the way Master Of Puppets is loaded with melody. For a long time, people forgot that you didn't have to scream to be heavy or to show that you were pissed-off."

**COREY TAYLOR,** *SLIPKNOT/STONE SOUR*

## LEPER MESSIAH

"Leper Messiah was such an intriguing name, I knew I would like it before I even listened to it! It's the consummate Metallica jam – you've got great groove, killer lyrics, awesome guitar solos, with a massive thrashy tempo change in the middle!"

**CHRIS JERICHO,** *FOZZY*

## ORION

"Orion is one special track. It's a great example of Cliff Burton bringing something unique to Metallica; their songwriting with him gave the metal genre some of the greatest riffs ever wrote. It's also has four of the best guitar and bass solos I've ever heard."

**JASON CAMERON,** *BURY TOMORROW*

## DAMAGE, INC.

"Damage, Inc. sounded like pure aggression. Even today it feels like it could be by no other band than Metallica, because of the violence, the energy and the sheer 'fuck you' of it all. It's the best possible way to finish an album that powerful."

**JOEL BIRCH,** *THE AMITY AFFLICTION*

*James took Lars up on the bet that he couldn't throw a drumstick into the car park*

*Papa Het: sure he had asked for a blue light…*

*Lars: unexpectedly proud of his fledgling body hair*

*The world's worst five-a-side team link up for training*

*Six days after this London Hammersmith Odeon show in support of …Puppets, Cliff Burton passed away in a tour bus crash*

*K! celebrates Master Of Puppets with a May 1986 cover*

**FLEMMING RASMUSSEN:** "When I heard the demo tapes, I knew the album was going to be good. They had made such massive strides. Technically, as musicians it was very obvious that they'd spent most of the time since we'd recorded [1984's] Ride The Lightning on tour. It was very obvious that their technical abilities had really improved – especially Lars, who was just miles better than he was before."

**MICHAEL ALAGO:** "Because I was in New York and the boys were on the West Coast, I would receive cassettes from Lars with parts of songs on them. And the parts of the songs were just so wonderful, because they really were that dedicated and focused; they wanted to just do their thing. Elektra basically placed complete trust in them to do what they wanted."

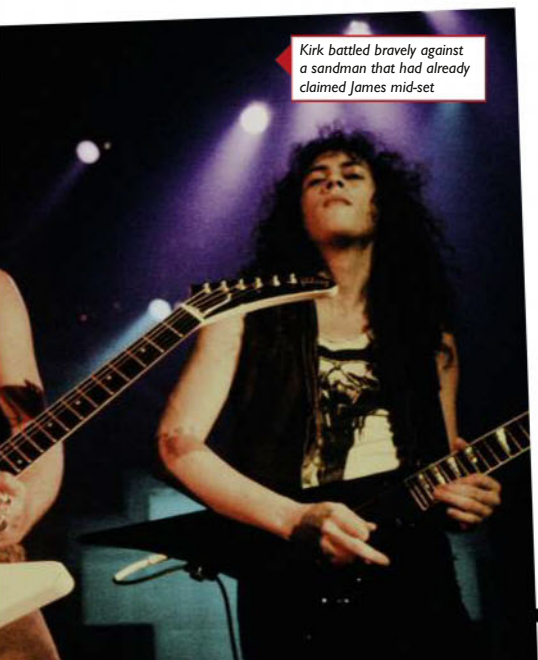
**KIRK HAMMETT:** "That album is my favourite Metallica album. We'd been playing together as a band with that line-up for three years. We were definitely peaking. Master Of Puppets, in my opinion, is the sound of a band really gelling, really learning how to work well together. [But] at the time, we were just making another album. We had no idea that it would have such a range of influence that it went on to have."

**LARS ULRICH:** "On Ride The Lightning, we learnt that you could still be powerful even if the pace was slowed right down, and [on Master Of Puppets] we learned that you can still hit hard even when there's subtlety in the music."

Originally, Metallica's plan was to record Master Of Puppets in Los Angeles, but this plan was scotched when neither Lars nor Flemming could find a studio that was up to code when it came to the specifications of the Dane's drum sound. Nonplussed, the decision was made to record at Sweet Silence Studios in Copenhagen, Denmark, the location at which the group recorded Ride The Lightning.

Following late-summer appearances at Donington Park – where James Hetfield set out Metallica's stall by telling the audience that "if you came here to see spandex, eye make-up and the words 'Oh baby' in every fucking song, this ain't the fucking band" – and the Day On The Green Festival at Oakland's Coliseum, two concerts at which the band were seen by more than 110,000 people, the quartet climbed aboard an aeroplane at San Francisco International Airport and set their course for Europe.

Work on Master Of Puppets began on September 3, 1985. Billeted in the Scandinavia Hotel in the centre of Copenhagen, with Lars and James sharing one suite and Kirk and then-bassist Cliff Burton resident in another, its creators immediately shed their often-chaotic road persona and hunkered down to work.


*Kirk battled bravely against a sandman that had already claimed James mid-set*

**LARS ULRICH:** "In a way, Metallica is a Jekyll and Hyde band; there are two distinct sides to us and you have to accept that as you become more successful, the responsibilities on your shoulders determine that more mature behaviour is required."

**MICHAEL ALAGO:** "The beauty of Metallica, even in the 'Alcoholica' [the band's nickname for much of the 1980s] years, was that this was four young men who were so committed to their art."

**LARS ULRICH:** "[Come 1986] Cliff had been in the band for a few years and he brought in a lot of harmonies and melodies. It took a little while for James and I to open up to some of Cliff's ideas about harmony and melody because we'd never played stuff like that before. But after a while we got it, and that's when we started experimenting more."

**KIRK HAMMETT:** "Cliff and I hung out a lot. We'd go out and play poker for eight hours straight after being up for 24 hours. We'd find a seafood restaurant that was open, eat raw oysters and drink beer. We'd scream at the natives while we were drunk… That's some of my best memories of him."

**FLEMMING RASMUSSEN:** "When Kirk [Hammett] found out that the band were recording in Denmark for a second time, he must have been so disappointed. At that time, the only parts that he played on the albums were his own solos, so he must have been really bored."

**LARS ULRICH:** "At that time, having four months to record an album was pretty unheard of for a band of our size. It was good for us to be more isolated, and because [of that] there was less pressure."

> **"WE HAD AS MANY FIGHTS MAKING …PUPPETS AS ANY OTHER ALBUM"**
> LARS ULRICH

**CLIFF BURTON:** "It took too long. The songs were real good but we could have managed our time better."

**LARS ULRICH:** "Making [Master Of Puppets] definitely felt like a chore at times."

**FLEMMING RASMUSSEN:** "I remember we started out doing the drum sound and Lars' snare sounded like shit. We both agreed that we needed to get in a new snare drum. Because they were signed to Q Prime [then, as now, the band's very heavyweight management company], Lars came up with the idea of using [Def Leppard sticksman] Rick Allen's snare drum [called a Black Beauty]. At the time, [Rick] was laid up in hospital [the Sheffield-born drummer had recently lost his arm as the result of a car accident], so he wasn't going to be needing that snare. So, Lars called Q Prime and they shipped it over. It sounded great, obviously, and just as obviously, Lars thought, 'I want one of these.' And with his usual luck, he walked into a music shop in Copenhagen and they had one sitting there, with the [1979] price tag on it [in 1986, a Black Beauty could cost up to $3,000], so he was able to get his own."

**LARS ULRICH:** "Master Of Puppets was the first record where our U.S. label, Elektra, got directly involved and the budget therefore was vastly increased over what went previously. And when there are less restrictions on you in the studio and you're not in a situation of having to rush things because the finances have run out, then you can relax and experiment a lot more."

**FLEMMING RASMUSSEN:** "Lars is a good drummer, but he's not a good timekeeper; and, actually, that makes sense because his father [Torben Ulrich] was a jazz musician. His father came in during the recording of Master Of Puppets, and on all the bits where Lars fucked up, his dad would go, 'Oh, that bit is brilliant.'"

**JAMES HETFIELD:** "There were a lot of little things that demanded a lot of attention."

**LARS ULRICH:** "We had as many fights making Master Of Puppets as any other album."

**FLEMMING RASMUSSEN:** "The process was very time-consuming. For example, on each track, James' rhythm guitar parts are played at least six times, and each part was played live. That's why it takes forever. He is phenomenal. He is unbelievable. I've never seen anything like that since, and neither do I expect to."

With the unforgiving Scandinavian winter approaching, Cliff Burton departed Copenhagen and headed home to the Bay Area soon after his bass parts had been committed to tape. Following a pre-Christmas food and drinks party that saw a grandly inebriated James Hetfield attempt to speak Danish, Metallica's two guitarists crossed the Atlantic on December 23, while Lars Ulrich stayed in his country of birth for Christmas Day, his birthday on Boxing Day, as well as to oversee the album's final overdubs during the briefest of otherwise fallow periods that lies between December 25 and New Year's Eve. As a band, Metallica saw in 1986 with a concert at San Francisco's Civic Auditorium, a performance notable for being the first time the group played the title-track from their forthcoming album in public.

Mixed by Michael Wagener, six days after its release in the early spring of 1986, Master Of Puppets landed on the UK album chart at Number 41 – at the time an extraordinary achievement for a record that featured no lead-off single and no music video. In the United States, it peaked at Number 29 on the Billboard Hot 200, and has since sold more than six million copies in the country of James Hetfield, Kirk Hammett and Cliff Burton's birth. The reaction by the mainstream to the arrival into its midst of this unruly and feral yet sophisticated collective was perhaps best summed up by journalist Dave Roberts, writing in the now-defunct Faces magazine.

"They're dirty, obnoxious, noisy, ugly and I hate them… But you can't deny their success."

**MARTIN HOOKER:** "The first time they played [Master Of Puppets] to me, it blew me away, and I just thought, 'Christ, they really have come a long way.' I played it again and people were coming into the office and were asking, 'Is this Metallica?' with shocked expressions on their faces… Metallica changed my life, and I think we helped change their lives, too."

**FLEMMING RASMUSSEN:** "Master Of Puppets is definitely a more uncommercial album than Ride The Lightning. Definitely. Master Of Puppets is Metallica celebrating that they've got a major-label deal and that they no longer give a shit. It was them saying, 'We're just going to do the stuff we like and if the record company doesn't like it, then fuck them.' I think that was the attitude. And it worked, too. There's not one bad song on the album. It is fabulous from start to finish."

**MICHAEL ALAGO:** "Master Of Puppets is a masterpiece, one of the greatest heavy metal albums of all time. It has great lyrics and great storytelling. Just listening to it, you can tell that this is a band that puts their heart and soul into their music."

**LARS ULRICH:** "It's not an album that sounds overthought. By the time of …And Justice For All [in 1988], we might have been overthinking ourselves, trying to be too progressive, or too sideways. But …Puppets doesn't sound overanalysed to me. We're honoured that it's perceived as a milestone album. The fact that it still makes sense to a new generation of bands, and Metallica fans, makes me super-proud.

"Master Of Puppets is a motherfucker of a record."

*…Puppets' anniversary celebrations continue at* ***Kerrang.com***

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Be proud of who you are and what you have achieved

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No-one can cope on their own - we all need help and support at some point so get advice from family, friends or a professional

3 **Take one step at a time**
Don't feel pressurised or rush into decisions, pace yourself

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KERRANG!

# MY CHEMICAL ROMANCE

POSTER SPECIAL

PHOTO: TINA KORHONEN/PHOTOSHOT

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# MY CHEMICAL ROMANCE

## POSTER SPECIAL

PHOTO: JUSTIN BORUCKI

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# MY CHEMICAL ROMANCE

POSTER SPECIAL

PHOTO: JUSTIN BORUCKI

MY CHEMICAL ROMANCE
POSTER SPECIAL

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# MY CHEMICAL ROMANCE

**POSTER SPECIAL**

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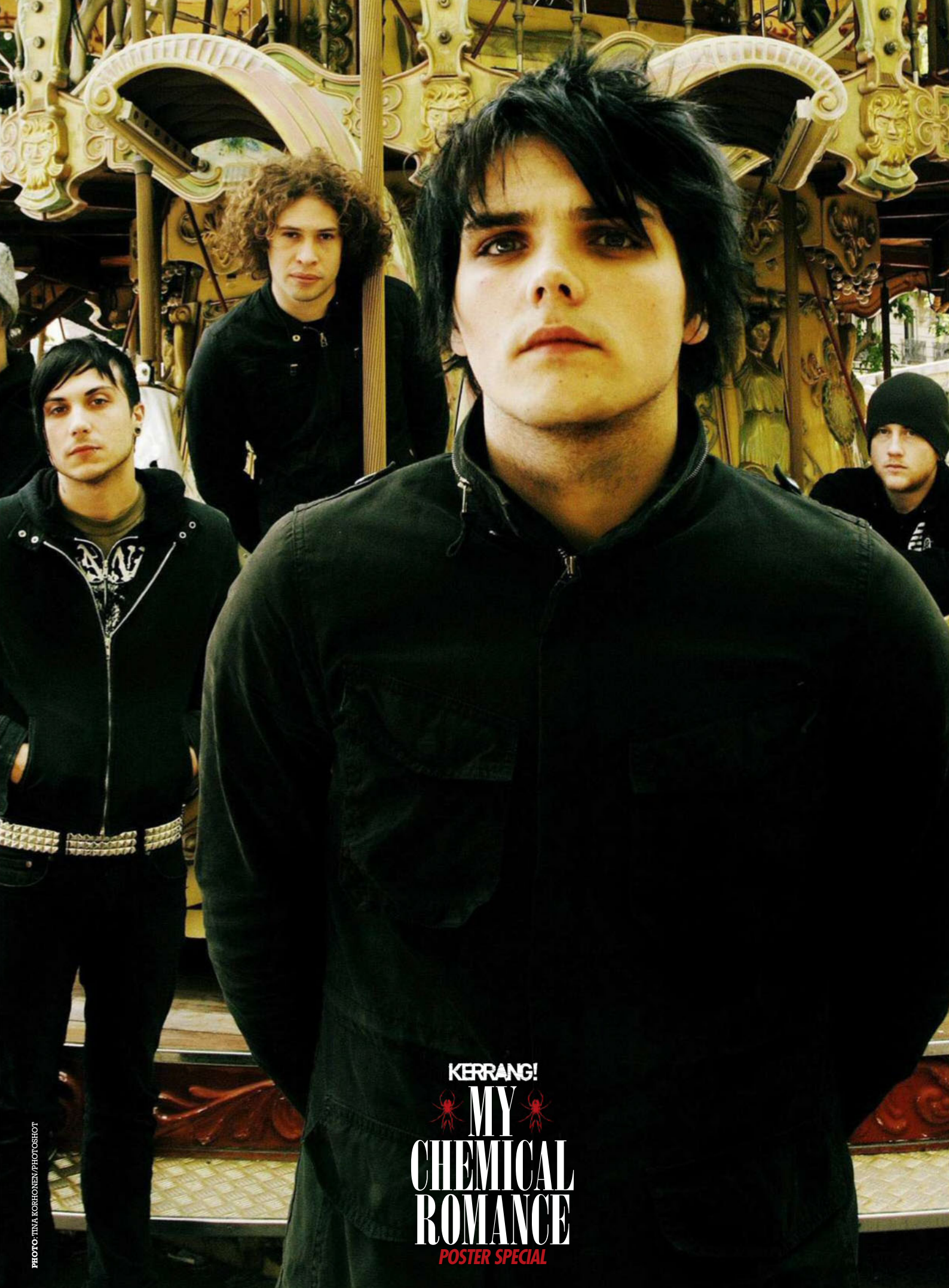


KERRANG!

# MY CHEMICAL ROMANCE

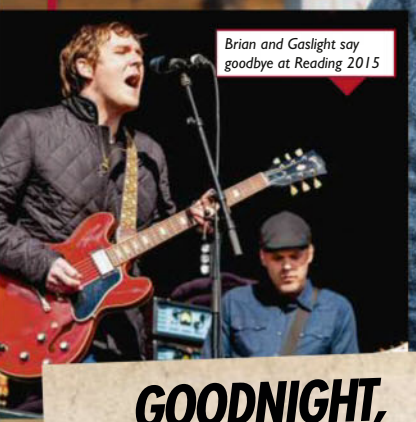
## POSTER SPECIAL

PHOTO: TINA KORHONEN/PHOTOSHOT

# "I FELT LIKE I WAS DYING ONSTAGE"

**BRIAN FALLON**

Brian made his guitar adhere to a strict dress code, no matter how impractical



Brian and Gaslight say goodbye at Reading 2015

## GOODNIGHT, GASLIGHT?

**BRIAN PENS AN OPEN LETTER TO GASLIGHT ANTHEM FANS...**

"This isn't necessarily the end for Gaslight. Though it may be! That's the truth: if we don't come up with something that we feel is good, then we won't do another record. But I just don't know if that's going to happen. It's only been a few months – I need to have some distance from those songs to feel like I can sing them again and feel good about it.

"We're not broken up, though – that's the other side of it. It's like, just chill out. It is *not* broken up. We just don't want to become a joke of ourselves. And, trust me, however upset people are now that we're not playing, they'd be much more upset if we were a joke of a band, because it's something they loved.

"So, don't complain about it – enjoy it! It was good; it was awesome! I'm not saying that in a condescending way, I'm saying that in the most encouraging way possible. The albums and the videos are still there, and the DVD is there. Don't focus on the negative – focus on the positive. Go check it out and remember what you loved about it."

**BRIAN FALLON**

# THE LIFE OF BRIAN

**THE GASLIGHT ANTHEM** MAY BE NO MORE – FOR NOW, AT LEAST – BUT THEIR END IS A NEW BEGINNING FOR **BRIAN FALLON**. AND IT'S ONE THAT MIGHT HAVE JUST SAVED HIM, HE TELLS KERRANG!'S EMILY CARTER…

When Brian Fallon stepped offstage at Reading Festival last August, things went silent. The frontman had just played The Gaslight Anthem's last scheduled gig since their beginning in 2006, and it was a heavy weight to process. "It felt really quiet," the 36-year-old says today, sipping on three different caffeine-fuelled drinks in an east London barbershop, attempting to combat jet-lag on a flying press trip. "There was no practice, no tours, no record… It was the first time in nine years that had happened, and it was very odd."

Just months prior, the New Jersey quartet had announced that they would be taking an indefinite break. "We'd like to recharge and take a step back until we have something we feel excited about," a statement read. There was no inner-band drama, no fights or falling-outs. Simply, The Gaslight Anthem weren't going to make a new album just for the sake of it. For Brian, this marked the end of one of the most difficult periods of his life.

A mere few years prior, the frontman had found himself in a state of self-turmoil. On the outside, things were going well for The Gaslight Anthem – their fourth album, Handwritten, had been released on a major label, sales were good, reviews were kind and shows were full. But, amidst the band's success, anxiety hit Brian. Badly. And he needed to fix himself.

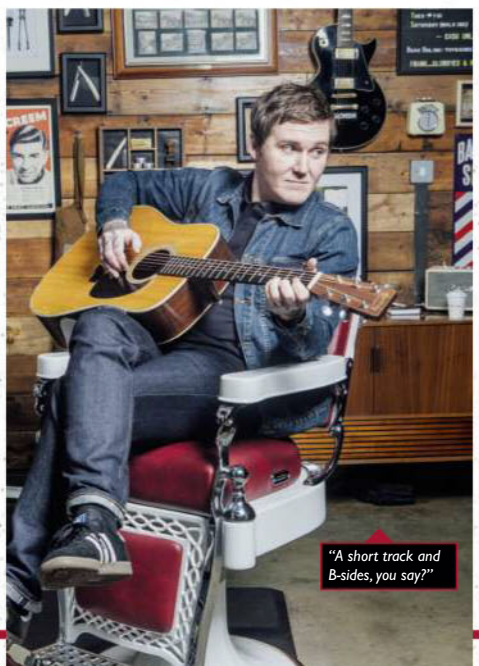
"To tell you the truth, I went to, like, *real* therapy. I'd developed a *crazy* anxiety problem and I didn't know when it was going to strike," he admits today, with the outlook of somebody who has come out the other side, stronger and wiser. "I was onstage somewhere in Austria and – this is stuff that I haven't told anybody – I got hit with a giant panic attack. It was a nightmare. I felt like I was dying onstage."

The anxiety buried itself deep, and a cure for these episodes took its time to surface. For a start, with Gaslight's busy schedule, Brian would be jetting off around the world every time he started to make any personal progress. His demons lingered for several years, through the Handwritten cycle, his divorce and the writing of 2014's Get Hurt. "I didn't know what to do," he says. "I was like, 'Oh great, I'm the musician who's going to therapy… What a cliché, what a joke you are.' I wasn't going to sit around feeling sorry for myself, so I decided to go and talk to someone."

The musician found a therapist in his native New Jersey to help him address his issues. Taking time to figure himself out, it was "months" before Brian accepted that his perceptions were way off. "I would go and play shows thinking that the audience was against me," he sighs. "It was like, 'Why are you scared of the people who have paid money to come and see you play? These are your *fans* – they don't want to hurt you, they want to see you succeed.' I was just looking at it all wrong."

Eventually getting a firm handle on his insecurities, The Gaslight Anthem became tighter than ever. "We personally got really close, and that's kind of what came to the point of us going, 'We have an end-date for the Get Hurt tour, what are we going to do now?'"

Struggling to come up with a new idea following their 4K-rated fifth full-length, Brian was stumped over the next step. "We talked about it for a few weeks and just realised that it would be better to stop while it's good – don't wreck it," he says. "It was hard, because there was no fight. If we had kept going, it would have really felt like an obligation, and I don't feel that that's right."



"A short track and B-sides, you say?"

Having already dabbled with side-projects – The Horrible Crowes, with Gaslight touring guitarist Ian Perkins, and Molly And The Zombies – a solo album was the next logical step for Brian, though that wasn't immediately obvious to him. "I realised that I didn't want to do another band," he says. "And a friend of mine was like, 'You should really just do a solo album under your own name, and then you can do anything you want.'"

And so, Brian took his friend's advice and started writing as soon as Gaslight's hiatus was decided. He revisited his roots and embraced who he was – something that he'd struggled to find a balance with on previous albums. "I spent so much time trying to change and do all this stuff, and, really, at the end of the day, you can only be who you are, and you like what you like," he smiles. "The worst thing in the world, for me, would be to feel that I got successful *because* of someone else's work; that would feel like cheating. That's why I was always really concerned about the Bruce Springsteen [comparisons], because I didn't want people to like me just because of Bruce Springsteen – but they *don't*, and that's what I didn't see. I finally got it and was like, 'I'm just going to embrace who I am.' This is Brian Fallon up to here, to this point. This is me *right now*."

The dozen brilliant folk-rock tracks that make up Painkillers – a name born from Brian's feeling towards the comfort of music – are the most assured and confident songs he has penned since Gaslight's second album, 2008's breakthrough The '59 Sound. "This is the only record since then where I've been, like… It's not that I don't care what people think, because I *do*, and I hope people love it," he grins. "But I didn't do it for them – I did it for me. And that felt really good to just let go and say, 'You know what? I'm making this record, and I'm going to have a good time whether you like it or not (*laughs*)!'"

Whether or not The Gaslight Anthem regroup, then, Brian Fallon is a happy and revitalised man. "I definitely get bummed-out still. I don't like the wind and the rain, and I have bad days," he says. "But, overall, I'm trying to remember how fortunate I am to be where I am."

**PAINKILLERS IS RELEASED ON MARCH 11 VIA UNIVERSAL. BRIAN TOURS THE UK NEXT MONTH — SEE THE GIG GUIDE**

**PHOTOS:** ANDY FORD **THANKS TO:** FRANKIE AT THY BARBER

INTERVIEW

# WRITING PUNK'S FUTURE

IN **FROM CAPLAN TO BELSIZE**, EXETER'S **MUNCIE GIRLS** HAVE AUTHORED PERHAPS 2016'S MOST SIGNIFICANT PUNK RECORD. JAMES McMAHON MEETS FRONTWOMAN **LANDE HEKT**: ONE OF ROCK'S MOST REMARKABLE NEW VOICES…

**PHOTOS:** ANDY FORD

"Can we get chips?" enquires Lande. "I haven't had chips in ages." She laughs a throaty laugh. "I bloody love chips!"

There is nobody in rock music right now quite like Lande Hekt, 22-year-old singer, songwriter and bassist in Exeter alt.rock three-piece Muncie Girls. Taking their name from a line in goofy 1994 Tim Robbins comedy The Hudsucker Proxy, the Devon trio are currently UK punk's most talked-about band. Fleshed out by Lande's childhood friend Dean McMullen on guitar, and Luke Ellis, a man seen behind the drums in many of Muncie's British punk peers, that'd be punk in ethos and spirit, by the way – not rage and aggression. This is music that, 25 years or so ago, might have been dubbed college-rock, or, before the term became so problematic, indie-rock. Let's go with punk for now, though, for continuity's sake.

For many, the discovery of punk – and again, we mean the idea that rock music can mean more and be more than the identikit bilge that's cooked up by a tired, patriarchal, greedy industry – arrives by accident. Not so for Lande. She hungered. And she went out and found it.

"I found the punk scene by sheer persistence," she says. "I went to a lot of shows and I played a lot of shows on my own. I found The Cavern when I was 16. It's Exeter's alternative space. The main venue, with bands on every night. I didn't know anyone there, but I loved hanging out there. Then, when I was 18, I started working there, and that's when I started to understand this wasn't just a venue – it was a community."

It's the nature of magazines and the fame industry they hinge upon that they are often filled with people who crave recognition – celebrity, even. The complete absence of any interest in these things is just one reason why Lande is really quite different. Though she's the woman at the helm of a much talked-about rock band – the principal songwriter across a 5K-rated, debut album proper, From Caplan To Belsize – you get the impression that what Lande really craves is the preservation of this very moment she finds herself in. Ask her if she likes the idea that she might be a role model for young women en route to being politicised (new single Respect may well be the most insightful song ever written about the cycle of sexual abuse), and she'll tell you "sort of", but that she'd prefer Katie Gatt, singer of "sister band" Personal Best to be that person, not her, "because she's got many better things to say than me".

"The thing about the punk scene," says Lande, "is that I'm not bothered about not making any money. I've never made any money. I've always been poor. Me, and I think a lot of my generation, have accepted that we'll probably never own a house. I'm not bothered about getting married or having a family. Really, if I could work at The Cavern, then go on tour and play music, then make some records, then come back and work at The Cavern… Well, I think I would live a very happy life."

She laughs.

"I'd like to be able to afford chips, though…"

Since Muncie Girls' debut album references Sylvia Plath's 1963 *roman à clef* novel, The Bell Jar, today we've taken Lande to the former town house of the American poet, located close to the writer's "beloved" Primrose Hill in North London.

"This one time," says Lande, "I was sat on the door at The Cavern, and my friend Suzie, who also works there, had a stack of glossy magazines she got from the hairdressers above. I was flicking through them, and there was a little bit about Sylvia. I knew she was a poet, and I knew she'd killed herself. But there was a line of hers that jumped out at me: 'Spare me from the relentless cage of routine'. I told my mum about it and she told me about all her other writing. I was immersed in Sylvia all throughout making the record. The theme of not being ready to grow up, that the line I said before refers to, seemed really fitting somehow…"

*Scarves and gloves: not punk rock. (From left:) Dean, Luke and Lande*

Lande's mum, a single parent, is obviously massively important to her.

"My mum is a huge inspiration to me. She's 61, into Nirvana and Patti Smith, a self-employed van driver, and she works for Oxfam. She's mad into recycling and she sorts out people's garden waste, and she's an enabler of people with cerebral palsy. And she's a poet! She's always supported me in everything I've done. But she's never pushed me into doing anything."

Lande herself left school at 16 ("All I really did was fuck around; I wasn't really into learning"), formed Muncie Girls a year later (and a load more bands after that – The Fairweather Band, Selfish Son, Big Words), took a BTEC in music and started a foundation in art thereafter, yet quit when the shifts at The Cavern grew longer and the need to make rent greater. There was a desire to study jazz at one point, which fell away when Muncie Girls were offered more tours. She likes the idea of one day studying creative writing at university, but that's a long way off. Right now she just wants to "tour and tour". The DIY punk scene is her life. "And I'd like it to be as long as possible," she says.

As trite as this might sound, it's said scene that has proved to be her place of true education, the place where Lande found freedom to grow that school or further education couldn't provide. Just scan the lyric book of …Belsize. From the anti-Tory awakening of Learn In School, to I Don't Want To Talk About It's befuddled plea, '*I wonder why people are more concerned about celeb weight gain than the way our country's run*', Lande's words bookmark her as one of the most interesting lyric-writers currently in rock.

"I never felt academic. My brother, my sister or my mum never went to university. But the punk scene has so many clever people in it, I really try to make an effort to write lyrics that are coherent and clear, just because there's pressure there not to look like an idiot!"

The question is, though, with so much fuss and hype infiltrating the three-piece's camp right now ("Some of the phone calls we've had are from the types of people we never thought we'd have to deal with"), can Muncie Girls really stay DIY? After all, it's easy to say you will, until the chequebook is sat in front of you…

There's a pause.

"See, that's a difficult concept for me," says Lande, "because I just don't think what we do has that kind of potential. But I have no problems with being popular!

"The best thing for me would be all of my best friends in the DIY scene still supporting us and us still making new fans, but bringing them into that scene. I try not to think about it, but it would be great to have a platform, especially being a woman with the views that I have. It would be great to change stuff."

She laughs.

"Is it time for chips now?"

**FROM CAPLAN TO BELSIZE IS OUT NOW VIA SPECIALIST SUBJECT. MUNCIE GIRLS ARE ON TOUR NOW – SEE THE GIG GUIDE**



Muncie Girls

"It would be great to have a platform to change stuff"

LANDE HEKT

# BOOKS BLOODY BOOKS

LANDE ISN'T JUST A FAN OF SYLVIA PLATH. HERE'S WHAT ELSE IS SAT ON HER BOOKSHELF...

## JUST KIDS – PATTI SMITH

"I loved this book so much I reread it as soon as I finished. It's all about when Patti moved to New York and how art and poetry lead her to music. I found it completely inspiring and I wanted so much to be a homeless artist in the '70s..."

## GIRLS TO THE FRONT – SARA MARCUS

"I bought this book when I was 18 and I was in New York. I knew who Bikini Kill were but I wasn't really into Riot Grrrl and didn't exactly identify as a feminist. I remember reading it on the plane home and wondering why I didn't already know about all this stuff."

## CLOTHES, CLOTHES, CLOTHES. MUSIC, MUSIC, MUSIC. BOYS, BOYS, BOYS. – VIV ALBERTINE

"Viv Albertine of The Slits is one of the coolest people ever. This book is a really gritty account of what it was like for her as a girl struggling her way into the punk scene in London. Then she goes on tour with The Clash and basically I feel jealous of it all. Apart from perhaps the grotty living conditions and commonplace violence."

*Lande outside the home of Sylvia Plath in Primrose Hill, North London*

*Friend to the stars/expert photobomber, John Feldmann is literally everywhere in rock*

# AMERICA'S MOST WANTED

**JOHN FELDMANN** IS YOUR FAVOURITE BAND'S SECRET WEAPON. BUT FROM **BLINK** TO **ATL** TO **BVB**, JUST HOW DOES EVERY ALBUM HE TOUCH TURN TO GOLD?

When John Feldmann was growing up, the expectations placed upon him were high. His father, Jay, may hold the curious distinction of being the last person in the U.S. to have contracted polio, but more distinct yet was his work as one of the nuclear physicists that helped make the fuel that, in 1969, first propelled man to the moon. If you'll forgive the pun, when it came to the father's ambitions for his young son, the sky was the limit.

"He had some high expectations for me," says John today. "So, when I started my first punk band, there was total discord between us.

"In fact," he says, "my dad's desire for me not to become a musician pushed me harder to become one. It was classic punk-rock rebellion."

Today, John Feldmann may not put men into space, but he does propel musicians to the top of the charts. As in vogue a producer as any in modern rock music – in much the same way as, say, Ross Robinson was a decade and more ago – the technician's services are engaged by bands such as All Time Low and Black Veil Brides primarily for one simple reason: a Midas touch that transforms raw potential into platinum discs. As well as this, though, John is adaptable to his charges' needs. "I can go from anything from moving the mic a millimetre at a time to cowriting songs," he says.

Born in Northern California's Bay Area, the 48-year-old first came to prominence as the bandleader with Goldfinger – "I've played, like, 4,000 gigs," he laughs, and laughs harder still when he says, "I've had bottles of piss thrown at me when we opened for the Sex Pistols" – but it is his work as a self-taught producer that truly launched this now proudly middle-aged technician into the stratosphere. Learning on the job, in earlier days John quickly mastered such techniques as EQ balance, where best to position microphones and how to clean the heads of tape machines. Most crucially – for example, on Goldfinger's self-titled debut album, released in 1996 – he stood firm in the face of advice from studio veterans who insisted that the direction in which he was turning the knobs would end in sonic catastrophe.

"People still come up to me today and say they love that sound," he says. "I'm pleased that I ignored the advice I was given at the time."

In this instance, naivety proved to be the mother of invention, and word of John's studio moxie quickly spread. In the generation that has passed since he first took control of the studio console, the name John Feldmann has appeared by the production credit on albums by scores of groups, including Sleeping With Sirens, Good Charlotte, Panic! At The Disco, Beartooth and 5 Seconds Of Summer, to name only a few. John also has songwriting credits on many of the albums he has produced, more gold discs than wall space and, at the time of writing, he is overseeing the next releases of blink-182, Andy Black and BVB.

"If I think back to the work I've done," he says, when pushed on the issue, "I'd say that the first album from The Used [The Used, 2002] is one that I look back on with real fondness. I know that for a lot of people that was a really important record… But I'd say that working with 5 Seconds Of Summer was great for me as well [John produced the Sydney quartet's second album, Sounds Good Feels Good]. I think that that's also a landmark album.

"But I don't want to annoy the other bands I've worked with by not talking about them," he laughs. "Every group I've worked with has taught me something."

> **"I'VE HAD BOTTLES OF PISS THROWN AT ME!"**
> JOHN FELDMANN

As far as punk-rock credentials go, those belonging to John Feldmann are hard to beat. As a member of his first band, Family Crisis, he shared a stage with punk legends Bad Religion and 7 Seconds when he was just *12 years old*. Two years later, this most precocious of players found himself jamming with Social Distortion. But this was a time when the Bay Area was home to America's most militant punk scene, and thus its most reactionary, and John's widening musical tastes ran foul of the community's unwritten constitution. Today a man who nominates U2, Coldplay and Sting as being the artists with whom he'd most like to work, it was at this point that the producer began to spread his wings.

"There were too many rules, and there was too little freedom," he says. "In the end it became stifling."

There is an irony here. Despite his expansive CV, the genre with which John Feldmann is most closely associated is pop-punk. Here the producer isn't helped by the fact that the bands in this community often share a visual aesthetic – tattoos, fringes, etc – which leads to a sense of interchangeability. But musically, too, there is much common ground that exists between a number of the bands with whom he has worked. Given this, do you not worry that you're contributing to reducing the rock scene's diversity and replacing it with a certain degree of sameness, John?

Following a justifiable defence of his work in this area, the producer does then acknowledge the point. "It's inevitable," he says. "If I work on an album that another band likes, then they often want me to work in a similar way on their record. And that's the thing to remember, it is *their* record. It's not my job to impose ideas on a band that they're not comfortable with."

What does a producer actually do?

A laugh. "That's a good question," he says. "One of the things I do is to take the album that exists in the band's head and make that a reality."

In this sense, John Feldmann is the CEO of his own dream factory. But this dream does not exist merely for the benefit of the musicians he produces, and with whom he writes, but also for the man himself. When as a teenager he sat cramped in the back of a car en route to concerts at Gilman Street in Berkeley, John would surely have been incapable of imagining the future that lay ahead of him. As he speaks to K! from Foxy Studios in Woodland Hills, California, a facility built in the grounds of his home, four dogs loll at his feet, foster animals whose own lot has been improved by this most devout of animal rights activists. And when he speaks of the music he's made, has helped make and is yet to make, he does so with a sense of wonder at what can be achieved using only what Bruce Springsteen described as being "these drums and these guitars".

"I've made a living from music since I was 25 or 26 years old," he says. "I've been doing this now for 22 or 23 years, and to me that's pretty incredible. There's not a lot of people that can say that."

## FELDMANN BY NUMBERS

THE STATS BEHIND THE SUPER-PRODUCER

**34M** Total worldwide sales of records that John has been a part of.

**6,100** Number of songs written or cowritten by John (it is claimed).

**385** Number of shows that John once played in one year (1996) – a Guinness World Record.

**88** Number of albums produced by John Feldmann.

**4** U.S. Number One records that John has worked on.

*Next week: John spills the beans on working with blink-182!*

**WORDS:** IAN WINWOOD **PHOTOS:** LISA JOHNSON, IAN COLLINS

# THE SONGS THAT SAVED MY LIFE

ALL THROUGH THE KERRANG! TOUR, DERYCK WAS HOGGING THE STEREO. LIKE, ALL THE TIME. SO, WE DECIDED TO LET HIM EXPLAIN WHY HE WAS BLASTING OUR EARS WITH SUCH AN ECLECTIC BAG OF TUNES…

## THIS WEEK: DERYCK WHIBLEY, SUM 41

***THE SONG THAT MAKES ME THINK OF HOME IS…***

**DREAM ON**

**AEROSMITH**

"For some reason, every single time I hear this song – and I've heard it a *lot* of times – it reminds me of home. I don't know what it does or why, I probably hear it somewhere at least once every day. It's been around for way longer than I have – I've been hearing it my entire life, ever since I was born. I didn't get into Aerosmith until later in life, like my mid-20s, but I liked Dream On and a few of the other singles. I didn't really know much about their history or the era they were born out of, but now I know their entire chronological history!"

***FIND IT:*** Aerosmith (1973)

***THE SONG I WOULD MOST LIKE TO COVER IS…***

**RADIO RADIO**

**ELVIS COSTELLO AND THE ATTRACTIONS**

"Well, I would have said Dream On again, but we'd never be able to cover it. I've actually tried singing Steven Tyler's last line and it's *really* fucking high! So, I'm gonna choose Radio Radio by Elvis Costello, which is a song we've done a lot at soundchecks here and there. I think we even tried playing it once live, but none of the fans seemed to know what it was!"

***FIND IT:*** This Year's Model (1978)

***THE SONGS THAT MAKES ME WANT TO STAGE-DIVE IS…***

**LINOLEUM**

**NOFX**

"It's got this energy to it that makes me want to jump off anything – especially a stage! This song was the first time I'd ever heard that SoCal punk sound, and basically it's the song that got me into playing the kind of music I do in Sum 41. Linoleum made me realise I wanted to make people feel the same kind of intense energy."

***FIND IT:*** Punk In Drublic (1994)

***"WE HAVE A SONG THAT'S IMPOSSIBLE TO PLAY LIVE!"***

**DERYCK WHIBLEY**

***THE HEAVIEST SONG EVER WRITTEN IS…***

**I'M BROKEN**

**PANTERA**

"This could be the hardest question of them all, because I know I'm gonna change my mind in a matter of hours! But the one sticking in my head right now is I'm Broken. I remember the video from my high school years – I was about 14 when this came out. Far Beyond Driven was such a big record, it topped the charts and became life-changing for me at that moment in time. So, I guess I picked a good one!"

***FIND IT:*** Far Beyond Driven (1994)




***THE LAST SONG I LISTENED TO WAS…***

**BALLAD OF THE MIGHTY I**

**NOEL GALLAGHER'S HIGH FLYING BIRDS**

"Well, the last album I listened to was Chasing Yesterday by Noel Gallagher, so it would be the last song off that. I like both of his solo records, I think they're fucking great! Seriously, *every* single song off both of them. I'm a huge Oasis fan, but I wasn't really sure what this would be like. I wanted to listen to Noel's solo stuff objectively and, really, seriously, it's all been great."

***FIND IT:*** Chasing Yesterday (2015)

***THE HARDEST SUM 41 SONG TO PLAY IS…***

**BLOOD IN MY EYES**

**SUM 41**

"They're all pretty easy to play, I think. There's a song from our last record called Blood In My Eyes which was difficult because it had a lot of parts and rests. There are a lot of different tempo changes and not a lot of space for breathing in the vocals. I'd say it's almost physically impossible to play. As for the rest, they're all fairly easy!"

***FIND IT:*** Screaming Bloody Murder (2011)

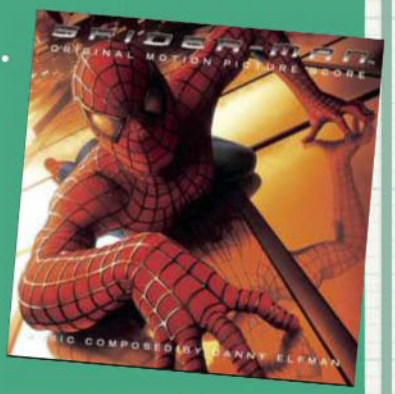
WORDS: AMIT SHARMA PHOTO: CARRIE DAVENPORT

beat rate 98 Bpm Eog | 117 63 heart 85 | high normal low

### THE SONG I WISH I HADN'T RECORDED IS...

## WHAT WE'RE ALL ABOUT

SUM 41




"For a very long time, I would have said this was something we all wished we had never made. That's the closest we've come to doing something we've regretted, musically. Now I don't mind it quite so much, but I was embarrassed by it only up until a year ago. I've just had to accept that I can't get rid of it because it's just *there*."
***FIND IT:*** Spider-Man OST (2002)

### THE SONG YOU WOULDN'T EXPECT TO FIND ON MY IPOD IS...

## COME FLY WITH ME

FRANK SINATRA

"A lot of people get surprised when I talk about the amount of Frank Sinatra I listen to. I've been a big fan since I was really young. I don't find it surprising myself, obviously, I just think he's good. I even recorded some covers of his songs at home, but no-one's ever heard them. Who knows, maybe you will one day, in my later years…"
***FIND IT:*** Come Fly With Me (1958)

### THE SONG I WANT TO BE REMEMBERED FOR IS...

## PIECES

SUM 41

"I don't really care which song I get remembered for, to be honest. I'm kinda proud of everything we've done, especially the songs that have been on the radio – though there are maybe a few album tracks I don't particularly care for. I guess, if I got to choose which one everyone remembered me for, the song would be Pieces, which is one of our slower ones. I really like how it came out, it's a song that did really well for us."
***FIND IT:*** Chuck (2004)

### THE GREATEST SONG EVER WRITTEN IS...

## IMAGINE

JOHN LENNON

"Imagine is definitely one of my favourite songs ever. I love the melodies, the lyrics, the performance; the whole thing is genius. But what I love most is that literally anybody can sing it and make it sound great. It's more about the song than the performer. I could cover it, my mom could sing it, anybody could be doing it and it would still be really powerful. That's how much of a great song it is! I don't see myself singing an Adele song and it being as good as if I was doing Imagine."
***FIND IT:*** Imagine (1971)

### A SECRET ABOUT ONE OF OUR SONGS IS...

## WITH ME

SUM 41

"This song was actually a secret to start with! Or, at least, I kept it secret for a very long time before I allowed anyone to hear it. I even played it to the rest of the band in pieces – just little bits of music here and there. I'm actually very shy and choose to do everything very secretively and locked away. I don't write well with other people, I have to be in a completely isolated place when I write. I can't have anybody around me whatsoever and can't show anyone *anything* until I feel it's complete."
***FIND IT:*** Underclass Hero (2007)

# SUBSCRIBE!

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# ANATOMY OF A ROCKSTAR

# TUK SMITH BITERS

HOW DID TUK B[redacted] KING OF THE [redacted] TOUR? IT COU[redacted] ENERGY CRYSTALS...

*fig.1*

**MY FAVOURITE ITEM OF CLOTHING IS...**

"My jacket – I could not live without it! When you find one that fits really well, you can have it forever. It's a jacket for life. I wear mine all the fucking time… I don't even have to wait for it to get cold! You just can't go wrong with a good jacket."

*fig.2*

**I'VE DONE MY FAI[redacted] SHARE OF...**

"Drugs and partying. I've l[redacted] so many bands I've been [redacted] And, even with this band, we've been through a lot of members. I just can't afford to do that any more, it's hard enough and then when you add in the stigma of having to live up to all the partying, it's just too hard to actually do!"

*fig.3*

**I HAVE A LOT OF FRIENDS THAT ARE...**

"Tattooists – which means I have a lot that I don't actually remember getting done. We travel a lot, people want to tattoo us, and before you know it, it's like, 'Fuck, I'm *covered*!' And I've tattooed some crazy shit on my friends as well. Stuff like the words, 'Do I look like I give a fuck?' on someone's ankle, or a drawing of Bart Simpson smoking a joint."

*fig.4*

**PEOPLE MIGHT NOT KNOW I'M INTO A LOT OF...**

"New Age hippy stuff. None of it is scientifically proven, but there are certain electromagnetic lines that cross and go through the Earth. They're more like energy vortexes that are all around us. I usually have crystals on me that I've charged at these points, so they can harness more power and hold more information. This will make people think I'm crazy!"

*fig.5*

**THE LAST MOVIE I WATCHED WAS...**

"The Martian. Everything gets so 'Hollywooded' out and cliché that it's kinda hard for me to like a lot of movies. I love Ridley Scott – that's why I go and support all of his movies. But this one was *okay* – just a regular-ass, big-budget movie that gets kinda monotonous. I'm most looking forward to Prometheus 2 [Alien: Covenant]. Now *that's* going to be a good one!"

*fig.6*

**MY DESERT ISLAND DISC IS...**

"Back In Black by AC/DC [1980], which was one of the first tapes I ever owned. My mom didn't like any of the music coming out when I was a kid, so she bought me this, and it was fucking awesome. I'd put my headphones on and listen to it over and over and over again. It's weird how this album is so good without Bon Scott, with Brian Johnson replacing him on vocals. Every song is a crusher!"

*fig.7*

**I LIKE BANDS THAT LOOK LIKE...**

"A gang, like the Ramones. Same with Rammstein – they look like a gang. And the members of The Clash had that same look. Even if you go as far back as The Beatles, they all came out wearing matching suits, you know? For me, that audio-visual thing has always been a big part of rock'n'roll. I ost feel like it's been missing for a while, and I want Biters to keep that thing alive."

*fig.8*

**THE COOLEST THING I OWN IS...**

"My record collection. I've got a big shelf, with a good few hundred records, and it's all cool, high-quality old-school shit. As we travel a lot, I'll pick pieces up from here and there. The sound system in my man cave is *killer*. I've got it decorated with vintage posters and loads of rock'n'roll memorabilia!"

*fig.9*

**I DON'T REALLY BELIEVE IN...**

"Taking a lot of medication. Like, I'm not going to take any antidepressants – I have to find other ways to keep myself sane. I'm searching for some kind of deeper fulfilment in my life, whether it's spiritual or whatever, and I've just been on this path. I started getting into conspiracy theories, that took me on a journey through the occult and a lot of dark stuff."

**"I'VE TATTOOED SOME CRAZY STUFF ON MY FRIENDS..."**

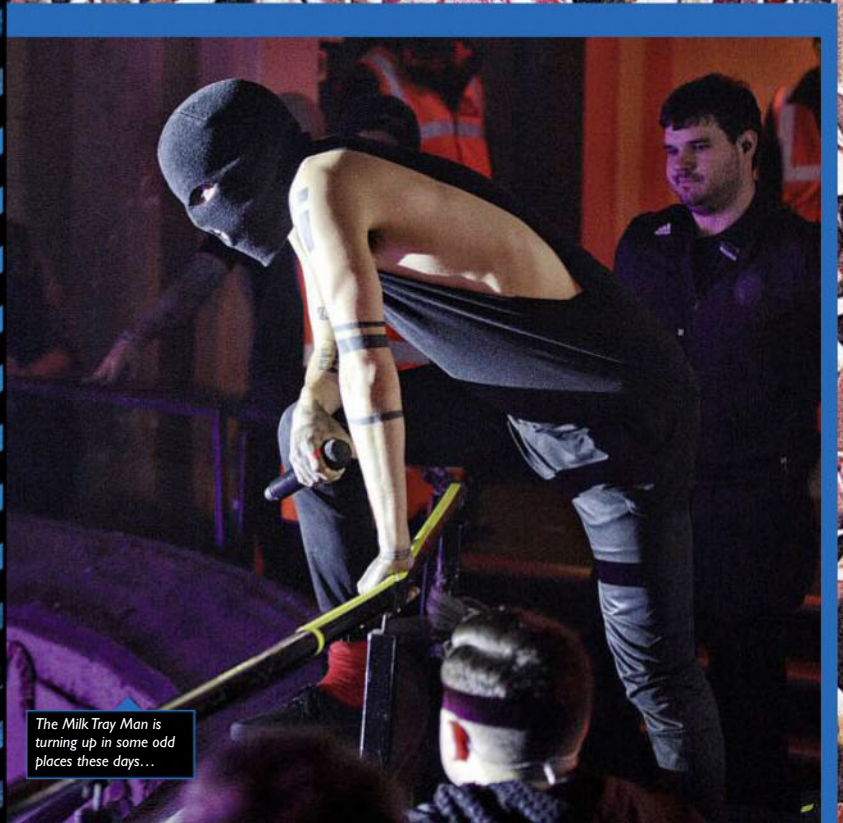
• TUK SMITH •

WORDS: AMIT SHARMA PHOTO: CARRIE DAVENPORT

# LIVES

## RATINGS

KKKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR



*The Milk Tray Man is turning up in some odd places these days…*

twenty one pilots: litterbugs

# TWENTY ONE PILOTS

## PLUS: TRANSVIOLET

## O2 ACADEMY BRIXTON, LONDON. 24.02.16

## KKKKK

### ROCK'S TWO NEWEST SUPERSTARS EXPLODE AT IMMENSE, CONFETTI-STREWN UK TAKEOVER

**WORDS:** TOM SHEPHERD **PHOTOS:** PAUL HARRIES

GROWTH SPURTS in bands can be scary. A small, sick part of us fears that the intricacies of our favourite songs will be lost once they leave the venues snug enough to stand at the back of and still see the wrinkles on a performer's face. But this isn't true of twenty one pilots. Bigness is their ally. Every detail of the Ohio duo's tortuously planned show tonight makes sense under the magnification of the O2 Academy Brixton's dome. And while some may raise an eyebrow at the velocity with which the group's fourth record, Blurryface, has propelled them through the capacity brackets – this is their first of two nights at the 5,000-ticket hall – the band respond with a performance that's acrobatic, hyper-sensory and, perhaps most impressively, still overtly personal.

Transviolet are handed the task of warming up a crowd heavily preoccupied by the thought of a different band. To their credit, the LA four-piece hold true to their dark, brooding emo-pop, and allow a sound that taps into twenty one pilots' spookier moments, along with Sarah McTaggart's haunting voice, to gently envelope the room.

twenty one pilots allow no such subtleties. The fast spat opener Heavydirtysoul sees drummer Josh Dun and singer Tyler Joseph wearing a gruesome mask and zipped hoodie respectively, while the mic hangs from the roof like a ref's would at a boxing match. From here on in, every song has its own flavour: something to make it different from the last. A biological examination of their own work has allowed the pair to figure out how to best draw the emotion from each and make every song its own performance, and on a stage as big as this, it works even better than their show at the O2 Shepherd's Bush Empire last year. As ever, Tyler releases the anger of Goner sat at the piano, before later racing to the second floor of the venue at the close of Car Radio to scream it from the balcony. But here, growing, it feels like these moments are seeds that are going to make TØP blossom into something phenomenal when they have the venues and the resources to realise their biggest ambitions.

The understanding the band have created with their Skeleton Clique fanbase cements it all together. When a drum kit is passed into the pit so Josh can play Ride above heads, hands instinctively reach towards it. They know the drill. These grand gestures with the audience were made for the big stage. And when Tyler closes with – as he always does – "We're twenty one pilots, and so are you," it's never felt more accurate.

**STAR SHOUT!**

### JOSH DUN

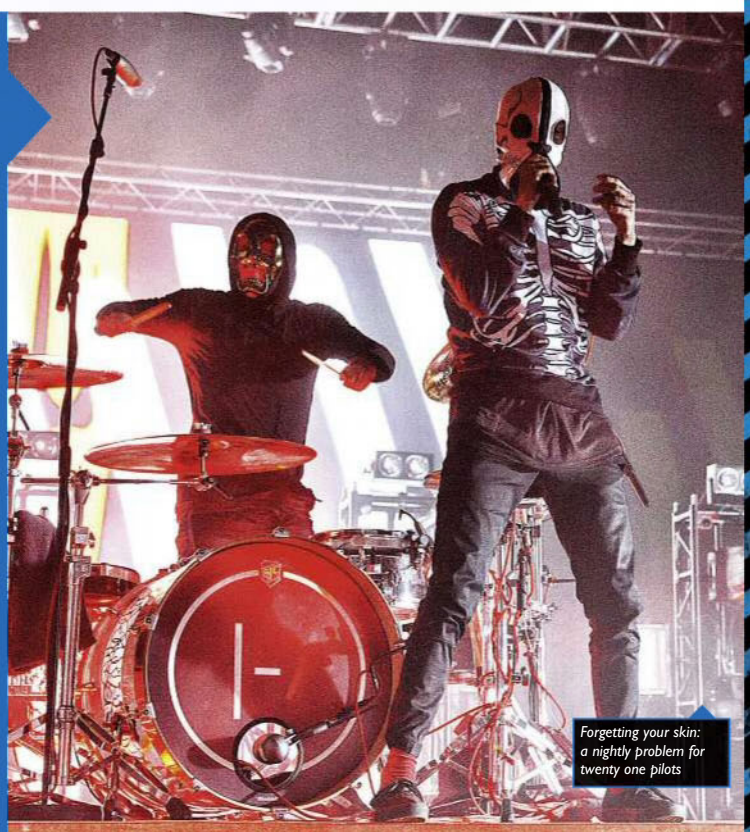
**(TWENTY ONE PILOTS, DRUMS)**

**THAT WAS A HELL OF A SHOW. HOW WAS IT FOR YOU, JOSH?**

"That was one of our favourite shows in the UK. We've been to London probably 12 or 13 times now. And I'll always remember our first time over in London – we played the Barfly. Tyler and I always looked at the UK, and especially London, as a group of people who are very passionate about music."

**IT FELT LIKE A LOT OF YOUR IDEAS WERE ALWAYS MEANT FOR THE BIG STAGE...**

"I've always thought so. We wanted to do things like this since we first met – and we still have ideas we can't implement now because we're still a little limited on resources!"



Forgetting your skin: a nightly problem for twenty one pilots

# LIVES

"Hi, my name's Bert, and I'm a camel…"

# THE USED

## PLUS: THE NEW REGIME

## O2 FORUM KENTISH TOWN, LONDON. 22.02.16

## KKKK

EMO VETERANS RECHARGE THEMSELVES BY PLAYING THEIR DEBUT IN FULL

**WORDS:** JAMES HINGLE **PHOTO:** PAUL HARRIES

■ "WHO'S READY to enjoy one of the best rock records ever written?" screams a wild-eyed Bert McCracken. The Used are in town to celebrate 15 years of the band by playing the 2002 self-titled debut album that fired them into the hearts of every emo on Earth, and they're doing it with heads as big as the choruses.

Before that, though, are The New Regime, fronted by fuzzy-haired Kylo Ren doppelgänger Ilan Rubin, a name you may recognise from NIN and Paramore. They fire out crunchy enough riffs, but while it seems enjoyable for the trio onstage, it quickly becomes a self-indulgent snorefest for everyone else.

For Bert, tonight is all about escaping the world outside these venue doors. He grabs the very heartstrings of those hardcore fans screaming back every single damn word, but it's the never-dying flame of The Taste Of Ink that really strikes a chord. It's the refreshed joy with which the band play that really sets tonight off.

"If you're not smiling, then kick yourself in face," cries Bert, with a renewed fire in his eye. While this show started as a throwback, it ends feeling like a rebirth.

**STAR SHOUT!**

**BERT McCRACKEN**

**(VOCALS, THE USED)**

**HOW WAS IT PLAYING THE RECORD ALL THE WAY THROUGH?**

"It's incredible. It's heavy-heavy-heavy emotional magic. How many 'heavy's was that? It should be four. 'Heavy' is such a subjective word, as it can mean so many things, and that's exactly what I mean – tonight was heavy, all-round, like, starting from the top of the globe and spinning it round. It's been a humbling and magical experience."

**UM, OKAY. WHAT ARE YOU UP TO NEXT, THEN?**

"Well, we are writing right now as we speak. We've kinda hit a new momentum with the band – it's been like this new fire in The Used camp, it's heavy. We've written about 15 songs, we're experimenting with a lot of new sounds. We kinda like the idea of a rock opera like the Green Day one. I don't know, man, anything is possible!"

# THE CULT

SCOTCH OF ST JAMES, LONDON. 23.02.16

## KKKK

### BRIT STADIUM-ROCK LEGENDS LAUNCH THEIR NEW ALBUM WITH A TRIP DOWN THE PUB

■ HOW'S THIS for rock'n'roll pedigree: tonight at The Scotch, the 150-capacity nightclub that played host to Jimi Hendrix's first UK show, The Cult celebrate the release of their 10th album, Hidden City, in front of some very special guests. It's all the more impressive when frontman Ian Astbury – the sort of luminary that can bring together members of Steel Panther and the Sex Pistols in a basement – reveals that, as a young man, he used to beg for change in nearby Soho. So, while tonight provides a chance for this crowd to witness legends at hugging distance (an opportunity many take full advantage of), for Ian this is nothing less than "therapy. I hope it's cathartic for you, too." It's certainly emotionally rewarding to hear Billy Duffy's guitar render the likes of Lil' Devil and Wild Flower in the sort of setting the band cut their teeth in the early '80s, just as it is to hear Hidden City tracks like Birds Of Paradise ("If you don't cry to this you've got stone hearts," suggests Ian) holding their own in such esteemed sonic company. After just over an hour, following the one-two combo of She Sells Sanctuary and Spiritwalker, it's all over. "Please come to Brixton," says Ian of their bigger appointment in the capital in a few days time. This isn't some piece of rockstar upselling. He, like this crowd, has had a blast and simply wants to reconvene for more. After a show this good, who are we to say no?

***JAMES HICKIE***

# PRESS TO MECO

PLUS: MAX RAPTOR, ALLUSONDRUGS, ATLAS : EMPIRE

BROADCAST, GLASGOW. 23.02.16

## KKKKK

### SCORCHING BRIT-ROCK TRIPLE-HEADER SMASHES SCOTLAND THREE TIMES OVER

■ THERE'S SOMETHING special about this tour's triple-threat, rotating-headline set-up. Camaraderie. Competition. Communion. British rock is surging from strength to strength, and with three of its hottest acts throwing down, we're all set for fireworks. Local openers Atlas : Empire set the scene with a textured slice of progressive alt. rock, but it's Leeds' Allusondrugs who kick us off proper. With aesthetic sensibilities straight out of 1992, songs like Good People ("This one's about sex!" grins Cobain-alike frontman Jason Moules) roll effortless cool and laconic panache into a smouldering musical joint well worth a toking on. Bringing us up fast, Burton upon Trent's Max Raptor come on like Billy Talent in a barfight. "I don't feel like I need a microphone!" snarls wide-eyed singer Wil Ray as he crashes headlong into the front rows, spilling enough beers to leave one drenched punter grimacing like an unimpressed, alcoholic Carrie, but imbuing iron-cast bangers likes thumping newbie Old Romantics with the unhinged chaos they deserve. Combining diamond-tipped riffage and crystalline vocal harmonies, tonight's headliners Press to MECO fall – tonally – somewhere between their tourmates. Cracking cuts like Diffusion Of Responsibility (getting its first-ever outing tonight) come laden with virtuoso musicality, but there's stacks of fun, too – a "monkey circle-pit" for Affinity, the arms-round-shoulders jubilation of Wasting Time, and stage-diving chaos for well-past-curfew closer Love And Reason. Best of all, despite concussive hits from all three challengers, tonight everyone's a winner.

***SAM LAW***

# THE JOY FORMIDABLE

OSLO, LONDON. 23.02.16

## KKKK

### VOLUME, MELODY AND EUPHORIA AS WELSH POWER-POP TRIO TAKE THE CAPITAL

THE NIGHT air is cold and still in Hackney, but it has the unmistakable crackle of the calm before a storm. Appropriate, then, as the opening thunder The Joy Formidable unleash on Oslo's packed attic instantly melts the winter chill into gooey aural bliss. Airing new songs from their upcoming third album, Hitch, the Welsh threesome pack more volume and melodies than a full orchestra, as the likes of Whirring and Passerby build from waves of undulating bass and crashing drums into pulse-pounding tsunamis of ecstatic cosmic rock. And they ride these waves with ease, with frontwoman Ritzy Bryan throwing out searing guitar solos with the same nonchalance as when she challenges an audience member to "a fucking wrestle later" in her lilting Welsh brogue between songs. At this distance you can tell she means it, and things get cosier still when the band descend into the heart of the packed throng for a simmered-down acoustic strum through new song The Brook. But even unplugged, the trio pack a hell of a punch, powered by Ritzy's irrepressible howl. They fight their way back to the stage to crank the amps for a final surging rush through The Everchanging Spectrum Of A Lie, and as the evening closes in a miasma of flashing lights and gloriously cataclysmic sound, The Joy Formidable once again prove themselves worthy of their name.

***JAMES MACKINNON***

# MODERN BASEBALL

## PLUS: SORORITY NOISE

ELECTRIC BALLROOM, LONDON. 25.02.16

## KKKK

### POP-PUNK HEROES TAKE THE FIRST STEP TO THE MAJOR LEAGUES

*Modern Baseball: "Bollocks! I forgot my bat. Again!"*

PITCHING THEMSELVES somewhere between the anthemic nerd rock of Weezer and stomping indie, Philly pop-punks Modern Baseball have come a long way.

"Holy shit!" exclaims co-frontman Jacob Ewald, missing his cue on Broken Cash Machine when the lights hit the large, sold-out crowd properly for the first time, two songs into their set. "We skipped school to be here!" laughs fellow vocalist/guitarist Brendan Lukens, whose truancy is rewarded with a large bunch of (plastic) flowers from a crowd-surfer with a heart.

Despite their everyman charm, Modern Baseball also know how to put on a show. Drummer Sean Huber makes his way to the front of the stage to provide an extra set of vocals for Your Graduation, as the sticksman from openers Sorority Noise takes his place behind the kit, recalling the spirited pop-punk that did its job warming us up before the headliners took the stage. 'MoBo' also make us wait before unleashing Charlie Black – the most bombastic, defiant two minutes they've committed to tape to date – and sign off with an extended run-through of fan-favourite The Weekend.

Modern Baseball's new album Holy Ghost arrives in May. Expect it to complete their transformation into big-hitters.

**STAR SHOUT!**

### JACOB EWALD

**(VOCALS/GUITAR, MODERN BASEBALL)**

**YOU SEEMED A LITTLE SURPRISED TO SEE SO MANY PEOPLE...**

"Two years ago we were opening for other bands in pubs here! We have a ton of people who work really hard for us, but it's also happened so fast, I really don't know how to explain it..."

**DID YOU REALLY SKIP SCHOOL TO BE HERE?**

"Yes! I was supposed to go to a university class today from 11am to 6pm, but I told my professors I had to play a show in England. One of them said, 'That's not an excuse!' and another one said, 'Are you going to make any money?'"

**WORDS:** ALISTAIR LAWRENCE **PHOTO:** IAN COLLINS

*Christ, the Incredible Hulk's band are good*

*Transformation into a Minion begins*

**STAR SHOUT!**

### JOHN BAIZLEY

**(GUITAR/VOCALS, BARONESS)**

**THIS IS YOUR FIRST UK TOUR SINCE YOUR CRASH. HAVE YOU MISSED THE ROAD?**

"Yeah. We missed finishing up this last tour, and so, for us, this is not only the first time we will be supporting a record in a long time, but also it's the first time that we have done a tour that doesn't end badly."

**WHAT MAKES A GIG FEEL 'DONE' FOR YOU?**

"Our mentality onstage is to give every single ounce of what we've got, and if we walk offstage and were not entirely physically and mentally done, then we haven't done an adequate job. We try to give everything so that our bodies are exhausted and we couldn't play another song if we had to."

# BARONESS

## PLUS: NO SPILL BLOOD

ENGINE ROOMS, SOUTHAMPTON. 24.02.16

## KKKKK

### HEROIC GEORGIA SLUGGERS MAKE THE COMEBACK OF ALL COMEBACKS

**WORDS:** NICK RUSKELL **PHOTOS:** CHRIS CASEY

"WE FINALLY made it to Southampton," says John Baizley with a bashful smile. "It's supposed to take two hours – it took us three years to get here!"

Just over three years ago, on that journey to Saint city from Bristol, Baroness became simultaneously the least and most lucky band on Earth, when their bus plunged off a viaduct outside Bath. Miraculously, they survived – albeit with some broken bones and damaged vertebrae – to live to fight another day, release one of the best albums of last year, Purple, and make a genuinely heroic arrival here.

Openers No Spill Blood captivate with their heavy, swirling noise not a million miles from the headliners, but as Baroness arrive and burst into a florid Morningstar, all else is forgotten. John – smiling throughout, bathed in purple, yellow, green, blue or red light depending on which 'colour' album the song they're playing is from – looks like a man beyond delighted to be here. The songs – everything from Purple, plus complex riff-webs like Sea Lungs, Isak and Take My Bones Away – are played with sheer delight. And Baroness were already awesome anyway. But it's the sheer love in the room that elevate this beyond an already killer band playing a good gig. It's expressing the joy of being alive. And what's more rock'n'roll than that?

# REVIEWS

**RATINGS**
KKKKKK = CLASSIC
KKKK = EXCELLENT
KKK = GOOD
KK = AVERAGE
K = POOR

# KILLSWITCH ENGAGE

## INCARNATE *(ROADRUNNER)*

**KKKK**

### NOW THE DUST'S SETTLED ON JESSE LEACH'S RETURN, KILLSWITCH GET DOWN TO BUSINESS PROPER

WHAT COMES after happily ever after? Once the hero has conquered the demon and returned back to where they belong, when all is well in the world? That lingering shot of a closed door of a much-longed-after home accompanied by a contented sigh doesn't last forever – there is always a 'The following morning'. For Killswitch Engage, 2013's Disarm The Descent saw the return of original singer Jesse Leach after (by his own account, some very unhappy) years in the wilderness, replacing his own replacement, Howard Jones – himself troubled during those years by his own uneasiness at being the frontman in one of modern metal's biggest and most trailblazing bands. You could almost hear a satisfied, 'Well, it's good to be back,' and see imaginary credits rolling as our heroes came back together. Fans loved it, Killswitch had a new lease of life, and they all lived happily ever after.

But now what? Now, it's the following morning, and the initial explosive blast of inspiration of having Jesse back has turned into What Killswitch Engage Are Now. In simple terms, Incarnate is Killswitch really knuckling down and figuring out what they're all about. In more complex ones, it sees Jesse Leach taking a very long walk through his own head and trying to figure it out across 12 pummelling metal workouts.

'*Lost in thought / Recounting the cost when sanity became askew*', he sings on Cut Me Loose, '*When turning the pages of life / Concentrated on killing the sorrow that tears us in two*'. On the brutally dark Strength Of The Mind, the singer muses that, '*The reflection staring back from the mirror no longer looks like me*'. Killswitch have always had a sense of self-examination – both with Jesse and with Howard Jones – but rarely have cards been quite so openly on the table as they are here. It turns the album into a journey through trouble, strife, personal demons, reflection and having a stern word with yourself.

Musically, Incarnate is most certainly A Killswitch Engage Album, with all the staccato riffs, big choruses and thunderous chunk that goes along with that. But there's moments of chain-breaking experimentation sewn throughout. It's not going to freak out anyone accustomed to KsE's meat, but it's definitely sharpened and refreshed what they're serving up.

So, what comes after happily ever after? A new beginning, where, richer for the lessons learned and chances to reflect the distance has given them, the characters have another go and work out how to keep things on an upward trajectory. Here, Killswitch Engage have succeeded brilliantly.

**DOWNLOAD:** Cut Me Loose.
**FOR FANS OF:** Lamb Of God, Machine Head, In Flames, Metallica.
***NICK RUSKELL***

# "I HOPE PEOPLE FIND MESSAGES OF LIGHT IN THIS ALBUM..."

**JESSE LEACH**

**THE INSIDER**

**JESSE LEACH**

**(VOCALS)**

**THIS IS YOUR SECOND ALBUM BACK WITH KILLSWITCH – WAS IT EASIER TO MAKE THAN THE LAST ONE?**

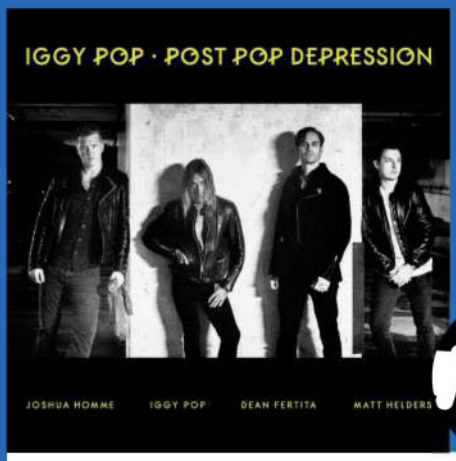
"No – in fact, it was much harder, because I was really trying to make this record the best it could be. I didn't want this record to sound like any other we had done before. I tried my best to think outside of what I would normally do to get inspired. This album changed me, and I honestly left a part of me on this recording."

**YOU WENT OUT TO THE CATSKILL MOUNTAINS TO PREPARE FOR THIS RECORD. WHAT DID THE ISOLATION DO?**

"It quieted the voices in my head and allowed me to breathe and find some balance."

**THERE'S A LOT OF DARKNESS IN THE LYRICS – WHAT DO YOU HOPE PEOPLE TAKE AWAY FROM THEM?**

"I would love it if people were able to relate to the struggles and suffering I speak of in these songs. However, I also hope they find the messages of hope and light that are in the lyrics, as well."




TRACK BY TRACK

# IGGY POP

POST POP DEPRESSION *(LOMA VISTA)*

## KKKK

***IGGY RENEWS HIS LUST FOR LIFE WITH THE HELP OF A FEW OF HIS FAMOUS PALS***

**1 BREAK INTO YOUR HEART**
Last year, Iggy Pop sent Josh Homme a text message asking if he'd like to collaborate. Josh assembled his Queens Of The Stone Age bandmate Dean Fertita and Arctic Monkeys drummer Matt Helders, and Post Pop Depression – Iggy's 17th album – was born. This ghostly opener sounds just the way you'd expect (and want) it to, given who's involved.

**2 GARDENIA**
Other than sharing its name with a track from Josh's former band Kyuss, Gardenia finds Iggy worshipping at the altar of an 'Hourglass ass' over spacey riffs and warm bass.

**3 AMERICAN VALHALLA**
In Norse mythology, Valhalla was a vast hall presided over by the god Odin. *This* finds the proto-punk God presiding over a flatulent bassline while claiming, '*I've nothing but my name*'. It's the most obvious nod to the album's preoccupation with the legacy we leave behind.

**4 IN THE LOBBY**
Musically, this wouldn't be out of place on a QOTSA or Arctic Monkeys record. Add Iggy promising '*Somebody is losing their life tonight*' – a threatening line dispatched whimsically – and it's a different beast altogether. A highlight.

**5 SUNDAY**
An uncharacteristically tight tune on a loose record. It's also the most coin-flippingly cool thing on here.

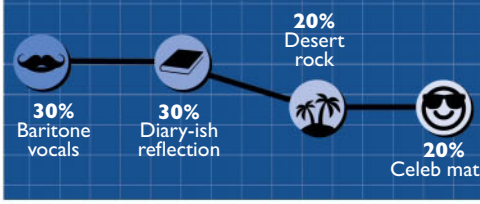
**6 VULTURE**
An acoustic number about a vulture whose '*Evil breath smells just like death*'. Bonkers. Brilliant.

**7 GERMAN DAYS**
Over jabbing guitar, Iggy discusses '*Berlin and Christ / Champagne on ice*'. What's it about? No idea, duh.

**8 CHOCOLATE DROPS**
Ever wanted to hear Iggy utter the words '*Shit turns into chocolate drops*' via a vocal not unlike his friend (and mentor) David Bowie? This is for you!

**9 PARAGUAY**
As Iggy announces he's packing his soul and scramming to Paraguay, we reach the end of a record that leaves 68 years of life strewn in its wake. It's been a hell of a ride, one where the journey is just as much fun as reaching the destination.

**THIS ALBUM IS MOSTLY MADE UP OF...**




WORDS: JAMES HICKIE

# THE QEMISTS

WARRIOR SOUND *(AMAZING RECORD CO)*

## KKKK

***BRIGHTON MOB HIT A SWEET SPOT WHERE DANCEFLOOR AND MOSH-PIT COLLIDE***

■ THE QEMISTS haven't exactly rushed with this. After releasing two albums in quick succession at the turn of the decade, it's taken six years for them to craft their third. That's apparently just what they've been doing – meticulously sculpting every crashing beat and towering synth-fuelled soundscape. It would be a pretty poor do if Warrior Sound didn't sound like it could take your head off, but, luckily, it does, and whether they take the form of crunchy metallic riffs or driving dance grooves, the dynamics never let up. From having no full-time vocalist, they now have two, but there are also collaborations, including Hacktivist and Crossfaith's Kenta Koie. It's a magnificent return from a much underrated band.

**DOWNLOAD:** Anger, New Design.

**FOR FANS OF:** Pendulum, Enter Shikari.

***PAUL TRAVERS***

# BLOOD YOUTH

CLOSURE *(RUDE)*

## KKK

***HARROGATE QUARTET BRING THE MELODY AND MUSCLE IN A SHORT, SHARP SHOCK***

■ ARE BLOOD Youth shouty metallic hardcore boys? Do they have a knack for writing rousing anthems? Do they have the nous to pull back from the heavier stuff, delivering something frail and pretty darn gorgeous? Are they about to start a UK alligator wrestling team? The answer to all but one of these is 'yes', nicely following up 2015's explosive Inside My Head. This makes for a somewhat uneven listen – the sublime Breathe stumbles into the stompy 24/7, while Mood Swing and the title-track deliver the hooks – but they pour a lot of heart into every one. A little more continuity, and Blood Youth could be bloody good.

**DOWNLOAD:** Breathe.

**FOR FANS OF:** Set Your Goals, Your Demise.

***DAN SLESSOR***

# GRUMBLE BEE

DISCONNECT *(DOWNTOWN)*

## KKKK

***THERE'S PLENTY TO BUZZ ABOUT ON BRIT MULTI-INSTRUMENTALIST'S DEBUT EP***

■ LACED WITH honey sweetness, but packing considerable emotional sting; there's something pleasingly apt about the imagery around this multi-instrumental solo project from ex-PaperPlane frontman Jack Bennett. The anthophilian theme doesn't extend to hive-mindedness, though. Instead, this five-track debut finds an über-talented musician revelling in his own artistic Disconnection. Pieced-together around an exquisite collection of soul-soaked vocal melodies, his is a musical patchwork of pop hooks slung through fragments of bluesy swagger, math-rock angularity and old-fashioned alt.rock grit. Broodingly complex lead single Sky Writer sets a lofty benchmark, but from the anthemic Lapwing to Francium's sparkly reactive dynamism, the real joy here flows from leftfield diversity. A superb feat of creative cross-pollination; discerning musos should make it their beeswax to seek this out.

**DOWNLOAD:** Sky Writer, Lapwing.

**FOR FANS OF:** Biffy Clyro, Brand New.

***SAM LAW***

## LYRIC OF THE WEEK

It's happened, everyone – Rob Zombie has finally lost it. This is a song about shagging in a UFO, which is fine, but it's a country twanger, and rather than the usual snarl, he's yee-haw-ing lyrics like '*This is the story of a one-eyed wolf called the honey of superdoom, she rode her five-legged beast in a mirrored bikini right out of the womb*'. Lovely.

**BAND:** Rob Zombie

**SONG:** Well, Everybody's Fucking In A UFO

**ALBUM:** The Electric Warlock Acid Witch Satanic Orgy Celebration Dispenser

## SLEEVE OF THE WEEK

German thrash titans Destruction's new album, Under Attack, will destroy the Earth. Look, there's a photo of it exploding on the cover. And the explosion has taken the shape of their logo. On brand, there.

## VIDEO OF THE WEEK

**NOBODY WINS, BRIAN FALLON**

The second video from Brian Fallon's solo debut finds him in a reflective mood. Which he often is, but this time it tugs at the heartstrings even more than usual.

# ALMANAC

TSAR *(NUCLEAR BLAST)*

## KKK

***A NEW TSAR WARS EPIC FROM GERMANY – COMPLETE WITH FULL ORCHESTRA***

■ BEATING METALLICA'S S&M flirtation by three years, German outfit Rage were one of the first metal bands to work with an orchestra on '96 album Lingua Mortis. Former guitarist Victor Smolski – who didn't actually play on that album but did on subsequent classical mash-ups – has taken that symphonic sweep to his new project, Almanac. A historical concept album dealing with the rise of Ivan the Terrible, Tsar is epic enough to make the BBC's recent War And Peace adaptation look like an episode of Peppa Pig, and more histrionic than DragonForce: The Panto. There are three vocalists, classical swells and enough virtuoso shredding to make your ears bleed. Naming yourself after a farmer's diary isn't a great start, mind.

**DOWNLOAD:** Flames Of Hate.

**FOR FANS OF:** Metallica, Rhapsody Of Fire.

***PAUL TRAVERS***

# RNDM

GHOST RIDING *(DINE ALONE)*

## KKKK

***A BIG OL' DOSE OF MUSICAL HAPPINESS FROM PEARL JAM BLOKE'S SIDE-PROJECT***

■ TAKE ONE look at Ghost Riding's cover and you've got the album summed up: explosive splashes of colour coupled with childish abandon. While the punk-charged rock of debut Acts wasn't a million miles from bassist Jeff Ament's day job (just some little outfit called Pearl Jam), here his trio let their hair down with power-pop experimentation to chase the winter blues away. Whether jamming out summery acoustic grooves and jubilant choruses on Stray, or riding a lo-fi wave of synths and Joseph Arthur's husky vocals on euphoric album closer Dream Your Life Away, RNDM's sense of joyful exploration is intoxicating and will slap a stupid grin on your mug. And if it doesn't, then best check yourself into a funeral home, because you could very well be dead inside.

**DOWNLOAD:** Stray.

**FOR FANS OF:** Bob Mould, Pearl Jam, Neil Young, Weezer.

***JAMES MACKINNON***

# HECK

INSTRUCTIONS *(NPAG INDUSTRIES)*

## KKKKK

***THE ARTISTS FORMERLY KNOWN AS BABY GODZILLA RAISE MERRY HECK ON DEBUT***

■ MUCH LIKE Alan Partridge's short-lived telephone Cluedo game, Baby Godzilla were forced to drop their name due to an objection from the makers of Godzilla. So, now we have HECK, which sounds like a more family-friendly version of NWOBHM heroes Hell. But whatever's in a name, the Nottingham quartet continue making one of the most exhilarating, original and downright noisy noises to come out of the UK underground in years. Like Converge with choruses (sometimes), songs like Good As Dead and The Great Hardcore Swindle are furious blasts of nuclear-powered riffs, doused in petrol and set alight on a bouncy castle – completely dangerous, but thrillingly fun to anyone involved in it. It's a lurching, bad-ass racket that's a rallying call, rather than repellent, a destructive party to which you and everyone else are invited, rather than one you'd pay to avoid. So, as you smash up your room to Instructions, with a giant smile plastered across your delighted face, remember the mantra: Baby Godzilla are dead – long live HECK!

**DOWNLOAD:** Good As Dead, The Great Hardcore Swindle.

**FOR FANS OF:** Converge, The Dillinger Escape Plan, Every Time I Die.

***NICK RUSKELL***

RISE ABOVE – the record company formed by Lee Dorrian, frontman of UK doom pioneers Cathedral – was once the only label of any note operating in the doom and stoner rock underground. They gave us classic works by Electric Wizard, Orange Goblin, Sleep, Sunn O))) and plenty of other burnouts with loud guitars and heavy riffs. They may not be the only gang in town any more, but the label's output continues the tradition of being better than most. Take, for example, Japanese doom cult **CHURCH OF MISERY** and their excellent **AND THEN THERE WERE**

## ON THE STEREO

**1 BABYMETAL – KARATE**
The first peek at BABYMETAL's new album, Metal Resistance, is nuts. *How* heavy? *How* catchy? And just *how* kawaii? The answer is: really, really – on all counts.

**2 AGAINST THE CURRENT – RUNAWAY**
Where does a plane land, Against The Current? 'Runaway'. BAHAHA! Srsly, though, this new tune is very good.

**3 ZAKK WYLDE – SLEEPING DOGS**
Zakk goes… *unplugged*?! Yep, but this new cut is still guitar gold.

**4 EVAROSE – PROVOKE ME**
Evarose haven't half taken their time working on their new album, Invisible Monsters. Totally worth it – this is a fuzzy gem.

**5 NOTHING – TIRED OF TOMORROW**
Post-metal weirdos Nothing are back, and they've got even more effects pedals than before! Win!

## 3 DOORS DOWN
US AND THE NIGHT *(SPINEFARM)*

### KK
***RADIO-ROCK BORE MERCHANTS SHAKE THEIR MONEY-MAKER A SIXTH TIME***

CONSISTENTLY SUCCESSFUL in the U.S., 3 Doors Down certainly haven't remained darlings of mainstream radio-rock by being in any way challenging. They actually make vanilla look like a head-exploding taste sensation. It's been five years since the patchy Time Of My Life, and this sixth album is also far from the full ticket. These inoffensive songs will take up almost none of your mind's capacity for thought or pleasure. It's like Shinedown for zombies, and Still Alive and the title-track are pretty radio rockers, as bereft of blood and guts as a desiccated fly. Fine, if all you want is something to play in the background while you're washing up or whatever – but, of course, you don't.

**DOWNLOAD:** In The Dark.
**FOR FANS OF:** Daughtry, Hinder.
***STEVE BEEBEE***

## HACKTIVIST
OUTSIDE THE BOX *(UNFD)*

### KKK
***MILTON KEYNES TECH METALLERS BEND THE RULES ON GENRE-SPLICING DEBUT ALBUM***

IT WOULD be very easy to djudge Milton Keynes' brain-metallers Hacktivist on their djenty grooves and leave it at that. But you'd be missing a big bit of the picture. Much of the guitar work does indeed come from Meshuggah's school of big, flappy, arrhythmic riffs, but they are often the skeleton to which Hacktivist add flesh and muscle of electronics, hip-hop and the odd gigantic chorus. Opener Our Time pulses and slithers like a dancey snake, before first proper track Hate grinds into view, half dance, half metal, like a heavier Enter Shikari. And just as you're thinking of them lot, Rou Reynolds pops up on the album's best track, the masseeve, arse-shaking, huge-chorused Taken. If you want to hear what can be done with this stuff beyond odd timings, cop an earful of 'Vist.

**DOWNLOAD:** Taken.
**FOR FANS OF:** Enter Shikari, Meshuggah.
***NICK RUSKELL***

**NONE… (KKKK).** With beyond-fuzzy Sabbath riffs as sick-sounding as the serial killer-obsessed lyrics, this is greasy, sleazy doom straight from the gutter into the worst, most depraved part of your mind. Keeping it heavy are **DREAM DEATH** and their **DISSEMINATION (KKKK)** album. Incredibly, it's only their third in almost 30 years, but sees the Pittsburgh

legends continuing the aggressive take on doom they started with 1987's essential Journey Into Mystery debut. Best of all is **LORD OF MISRULE (KKKKK)** by Canadian prog-doomsters **BLOOD CEREMONY**. You want Sabbathy grooves? You want mystical vocals? You want… *flutes?* They're all here in a genuinely classic bit of deep-fried retro metal goodness, thanks in no small part to the warm riffs of Sean Kennedy and frontwoman Alia O'Brien's enchanting vocals and – worth mentioning again – hypnotic flute. Absolutely fantastic.

WORDS: NICK RUSKELL

## Sepultura
## ROOTS (ROADRUNNER, 1996)

***HOW AN ADVENTURE IN BRAZIL'S AMAZONIAN HEART SHAPED THE NEW BREED OF HEAVY***

BY 1996, Sepultura had established themselves as the last word in cutting-edge metal. Considering they had to come from the mean streets of São Paulo, Brazil, to get there, a feat unheard of when they formed in the mid-'80s, their success came with no small amount of genuine respect. And with Roots the furious four returned to their own to add a Brazilian twist to the metal they had become kings of.

Plans were hatched to journey deep into western Brazil to live and record with the indigenous Xavante tribe. And though the resultant recordings will be remembered as much for being the last with original frontman Max Cavalera, for their two-million-plus sales and for their indelible influence on the emerging nu-metal scene, it's also notable for the literal expanding of metal's frontiers, taking it to people who had literally never heard it before and making them an integral part of it. Twenty years on, Max explains how Sepultura went back to their Roots…

***HOW DID THE 'BRAZILIAN-ISATION' OF ROOTS COME ABOUT?***
MAX CAVALERA (*VOCALS/GUITAR*): "The concept for Roots actually came from a [1991] movie called At Play In The Fields Of The Lord, and it gave me the inspiration to take the band and go record in the Brazilian jungle. I feel that no band had ever looked back at their own culture like that. It was something that had never been done before. And it was such an exciting process for all of us."

***WAS THE INTENTION TO FUSE YOUR MODERN ARTISTIC INFLUENCES WITH THOSE OF THE TRIBES?***
"Well, the underlying idea is that the 'Indians' were really the first people of Brazil. They were here first. So, the original music of Brazil was 'Indian music' – before samba, before bossa nova. We picked the Xavante because they weren't just in the rainforest, they were really in the centre of Brazil, in the heart. And they were excited about the prospect of working with us."

***WHAT WAS THE EXPERIENCE OF GOING OUT INTO THE JUNGLE LIKE?***
"It was wild! It's not strictly rainforest, but there is a lot of forest around, with nothing else. Then suddenly you just see the village where the tribe lives as you fly over. It's just this little round thing in the middle of the forest. Really wild. When we arrived we did introductions and met with the chief of the tribe and the elders. We were shown to a little camping place. Everything was new to us. One thing I'll always remember was the little Indian kids seeing our tattoos and being freaked out because they'd never seen tattoos before. They'd come up to us and try to rub them off our arms! We'd have to explain, 'They don't come off!'

"They wanted to hear our music, so we set up this little kind of concert with 300 Indians sitting around. We played Kaiowas, and when we were done they all started making this weird sound which the translator told us means, 'We want more!' We didn't have any electricity out there other than a battery for the [recording] board, and it was a rush to record everything we wanted before the battery ran out."

***WHAT DO YOU THINK OF THE RECORD'S LEGACY?***
"I think the legacy is that it's a fearless record. It went against everything any other band would've done. Another band would've repeated [1991's] Arise or [1993's] Chaos A.D. – and been very successful! But we aren't that kind of band and we didn't want to do that. We always wanted to challenge ourselves with what we did."

**Kerrang! Radio** play it all at 10pm, March 10!

WORDS: SAM LAW

# KLOBBER

# MUST HAVES

ALL THE BEST GEAR FROM THE FOUR CORNERS OF PLANET ROCK AND BEYOND!

Little-known fact: HECK used to be a six-piece, before two members won goldfish at a fair next to a nuclear power plant. This killer tote was made in their memory.
***£5 Facebook.com/abandcalledHECK***

If you like your condiments evil, then these *are* the salt and pepper shakers you're looking for.
***$21.20 (£ 15.12) Hottopic.com***

This Amon Amarth shirt is great if you can put up with the front being wet all the time.
***£16.99 EMP-online.co.uk***

Look after your eggs like Daenerys Targaryen and, if you're lucky, they might turn into dragons, too.
***£24.99 Popinabox.co.uk***

Hold this Magic Eye-style jumper far away, slowly bring it close, and bingo… you'll look weird.
***£40 Justhype.co.uk***

This ancient skull amulet will ward off evil spirits, and people who aren't really keen on jewellery.
***£1.99 EMP-online.co.uk***

The best thing about this backpack is that it's so bright you definitely aren't at risk of leaving it on the number 11 bus to Fulham Broadway. The second best thing is: it's SpongeBob! It also has burgers on it, and is useful for keeping burgers in. So, that's, like, 10 good things about it (maths? What's maths?).
***£29.99 Justhype.co.uk***

Nothing says 'pay day' like a load of tiny decapitated skeletons on your wallet.
***£4.99 Grindstore.com***

Celebrate Hayley Williams' recent nuptials, or just your love for Paramore, with this tee.
***$16.40 (£11.70) Hottopic.com***

"Pour some olive oil on me!" shout your cos lettuce leaves as you toss them with these salad spoons.
***$22.80 (£16.26) Hottopic.com***

Look at this Ghost ring. Just look at it.
***Price TBC***
***Thegreatfroglondon.com***

This comic about a punk rock zombie band features Fall Out Boy's Andy Hurley. Aaand we're done here.
***$3.41 (£2.43) Midtowncomics.com***

This Star Trek chess set will get you beamed up by your mates by being a boring git who plays chess.
**£14.99 EMP-online.co.uk**

This shirt is from new TV show When Fridge Magnets Get Lairy. On all good Freesat channels.
**£9.99 EMP-online.co.uk**

Can't wear fridge magnets to work? Then this Frank Carter mug will give coworkers the message.
**£8 Kontrabandstor.es**

You won't have any bad dreams if you wear this Fearless Vampire Killers jumper to bed. Only on the nights where you can't wear it because it's in the wash. In that case, buy two. Or don't wash it.
**£30 Fearlessvampirekillers.firebrandstores.com**

Look like a walking Goosebumps book with this Rob Zombie shirt. Then take yourself back to the library.
**£14.99 EMP-online.co.uk**

This might look like we murdered and skinned Jared Leto, but actually it's just a desk tidy.
**£29.99 Iwantoneofthose.com**

# GET A PIZZA THESE

## IT'S THE BEST FOOD ON THE PLANET, SO GET SOME MORE IN YOUR LIFE IMMEDIATELY…

Eat and sleep pizza, quite literally, with this sleeping bag. The toppings double-up as cushions, because why the hell wouldn't they when bed-size pizza is a thing?
**£147.19**
**Etsy.com**

Move over, fairy lights – summer 2016 is all about the pizza light. Probably won't actually give you enough light to read a book by, but it looks like pizza, so who even cares?
**$18 (£12.84)**
**Hottopic.com**

Lose yourself at sea with this pizza-shaped pool float. And then get eaten by a shark, because obviously pizza is tastier than the seals they usually eat.
**$48 (£34.25)**
**Urbanoutfitters.com**

Think we are telling you to just go buy pizza? WRONG! This pizza is made from marshmallows. For when you get sick of actual pizza.
**£15.99**
**Firebox.com**

Pizza is life, and everybody needs shoes to make sure they don't cut their feet on the pavements of life. So, really, it makes sense to combine the two.
**£52**
**Vans.co.uk**

No, we've not got sloppy and started using low-res images, that's pixel pizza on that jumper. Coming to a Papa John's near you in 2060.
**$49 (£34.96)**
**Urbanoutfitters.com**

Want to sleep with pizza? Then here's a clean way to do it. Trust us, we've tried it the other way and we're still washing cheese out of our hair.
**£16**
**Tesco.com**

DON'T MISS

# WOLF ALICE

THE TILL

## DOING BIG THINGS FOR ALTERNATIVE GUITAR MUSIC…

***HEY, ELLIE! DID YOU EVER EXPECT TO SELL OUT SO MANY VENUES ON SUCH A HUGE UK TOUR?***

ELLIE ROWSELL (*VOCALS/GUITAR*): "No, I never expected this. I was crossing my fingers that, one day, we might be able to headline [London's] Shepherd's Bush Empire, so this has well and truly exceeded all expectations. We've always seen touring as a good indicator of success, over any praising reviews or award nominations. It always feels humbling to se lots of tickets across the country."

***YOU SAY TOURING IS AN INDICATOR OF SUCCESS – HAS THIS SUCCESS NOW ALLOWED YOU TO EXPERIMENT WITH YOUR STAGE SHOW?***

"I would like to seep in some new material – we've got shells of ideas but nothing too serious. However, it would be fun to play some different stuff to see how it went down. Adding the production value is a relatively new thing for us as we've never had much of a budget, but it's something we've always considered. We never want to rely on it, though, as we're not a pop number – we're a live alternative guitar band. The songs and our performance should hold a show as much as possible."

***AS AN ALTERNATIVE GUITAR BAND, HOW DID IT FEEL TO BE NOMINATED FOR BRITISH BREAKTHROUGH ACT AT THE BRIT AWARDS?***

"Getting nominated for a Brit was a huge surprise. I thought they left those awards for more pop-type acts on major labels with huge media success. I feel very proud of us to have snuck on that list

> ***"I WANTED TO HANG WITH ANT AND DEC"***
> **ELLIE ROWSELL**

worked there a few years back and told myself to return next time on the other side."

***DID YOU ENJOY ACTUALLY BEING ON THE OTHER SIDE WHEN YOU GOT TO THE BRITS?***

"Yes! We had a nice time, Theo [Ellis, bass] and I pretended it was our wedding and everyone was there just for us. I thought the Bowie tribute was simply beautiful, from the powerful words of Annie Lennox and Gary Oldman to the passionate performance from Lorde and Bowie's original band. I went to the afterparty, admired the huge disco ball for a good 10 minutes and then left because I couldn't see Ant and Dec anywhere, and they were the only people I wanted to hang with."

***IF ANT AND DEC GOT ON THE WOLF ALICE TOUR BUS, WHAT WOULD THEY FIND?***

"We like to initiate new people on tour with a good game of Truth Or Dare, minus the truth. This might mean gelling your hair with guacamole and gaffer-taping lagers to your hands, whilst only wearing your socks, as everyone watches you chat up your own reflection."

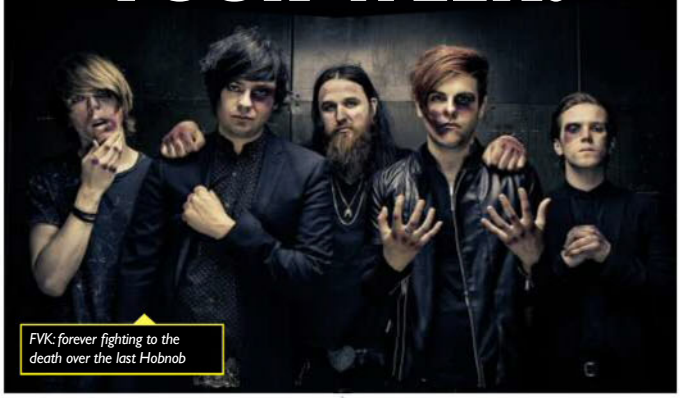
***YOU'RE HEADING TO THE U.S. WITH SLAVES SOON – WHAT ELSE WILL 2016 BRING?***

"Yes, we are super-excited to get back over there, and we're going to Coachella for the first time. Then it's festival season, where we will be doing a lot of writing as well, so we can start recording a second LP in the winter."

**DATES:** Manchester Academy March 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowland 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London O2 Forum Kentish Town 26 – 29.

PHOTO: REX FEATURES

# YOUR WEEK!



FVK: forever fighting to the death over the last Hobnob

## KERRANG! DAY MARCH 9

BRIGHTON So Pitted (Green Door Store)
BRISTOL Exodus, Lost Society (Fleece)
BRISTOL Purson (Louisiana)
GLASGOW Reckless Love (Cathouse)
LONDON Press To Meco, Max Raptor, Allusondrugs (Borderline)
NEWCASTLE The Cult (City Hall)
NORWICH Stiff Little Fingers, Ricky Warwick, The Fighting Hearts (Waterfront)
PLYMOUTH Decapitated, Sylosis, (Hub)
SOUTHAMPTON FVK, Vukovi, Miss Vincent (Talking Heads)

## RIDER OF THE WEEK

**BAND: The Struts**

The rising Brit glam-rockers will only perform onstage if they pray to their God, Mr Dave Benson Phillips, beforehand…

THE STRUTS

2 bottles of chilled Prosecco, with bendy straws from which to sip it
2 bottles of Jack Daniel's
1 bottle of slimline tonic water
2 x 24-cases of bottled water, room temperature
Extra-large banana-flavoured johnnies
1 large bag of HARIBO Gummy Bears
2 boxes of breakfast cereal: Toffee Crisp and Cocoa Krispies
4 industrial pots of glitter
1 x 24-case of imported beer (Heineken or Stella Artois)
1 x 6-pack of Coca-Cola
2 x 6-packs of Diet Coca-Cola
Framed photo of Dave Benson Phillips (Get Your Own Back/Playdays-era, and/or Barry from Eastenders)
1 x 6-pack of Ginger Beer (*not* Ginger ale!)
1 x 6-pack of Red Bull Sugar-free
2 x Red Ultra Monster Energy drinks
4 x pouches of 50g Golden Virginia
1 fresh fruit plate
1 wheel of cave-aged Gruyère cheese
1 fresh veggie tray (crudités) with dip
1 bag/jar of chips and salsa
1 tray of fresh, thick-sliced ham
1 x bottle of HP Sauce
1 heavily-seasoned rotisserie chicken
2 loaves of whole grain sandwich bread
Fresh ice – separate from chilled drinks
4 packs of black socks (size 8 – 11)
3 x large and 1 x medium-fitted boxer brief shorts (Calvin Klein or similar)
5 local post cards and stamps
1 x bottle of Nivea Moisturising Lotion
8 clean stage towels
10 clean bath towels
An assortment of adult magazines (Penthouse, Hustler, etc.)
Catered dinner (one vegetarian) or equivalent of meal buy-out for 4 x band and 6 x crew

## THURSDAY MARCH 10

BOURNEMOUTH Blackhole, Black Art, Old Boy, Holy Dispute (Anvil)
CARDIFF Machine Head (Great Hall)
MANCHESTER Wolf Alice (Academy)
MANCHESTER Reckless Love (Gorilla)
NORWICH FVK, Vukovi, Miss Vincent (Arts Centre)
NORWICH The Cult (UEA)
NORWICH The Dear Hunter, Grumble Bee (Waterfront Studio)
NOTTINGHAM Decapitated, Sylosis (Rescue Rooms)
NOTTINGHAM Purson (Rock City)
PLYMOUTH Exodus, Lost Society (Hub)
WOLVERHAMPTON Fleshgod Apocalypse, Xerath (Slade Rooms)

## FRIDAY MARCH 11

BRIDGWATER Blackhole, Black Art, Pillars, Seconds Alive (Cobblestones)
BRIGHTON Decapitated, Sylosis (Concorde 2)
CARDIFF Exodus, Lost Society (Globe)
LONDON Machine Head (Eventim Apollo, Hammersmith)
MANCHESTER The Dear Hunter, Grumble Bee (Deaf Institute)
NORWICH Wolf Alice (UEA)
NORWICH Purson (Waterfront Studio)
NOTTINGHAM HECK (Rescue Rooms)
NOTTINGHAM Stiff Little Fingers, Ricky Warwick, The Fighting Hearts (Rock City)
STOKE Therapy? (Sugarmill)
WALES Fleshgod Apocalypse, Xerath (Hammerfest)

## SATURDAY MARCH 12

CHESTER Cradle Of Filth (Live Rooms)
EDINBURGH The Dear Hunter, Grumble Bee (Electric Circus)
GLASGOW Machine Head (O2 Academy Glasgow)
LEEDS Fleshgod Apocalypse, Xerath, Sathemal (Key Club)
LEEDS Stiff Little Fingers, Ricky Warwick, The Fighting Hearts (O2 Academy Leeds)
MILTON KEYNES Purson (Craufurd Arms)
NORWICH Decapitated, Sylosis (Waterfront)
NOTTINGHAM Therapy? (Rescue Rooms)
NOTTINGHAM Reckless Love (Rock City)
STOKE Blackhole, Black Art (Underground)

## SUNDAY MARCH 13

BRISTOL Deafheaven, Myrkur (Fleece)
DUBLIN Cradle Of Filth, Winterfylleth (Academy)
GLASGOW Fleshgod Apocalypse (Audio)
LEEDS Blackhole, Black Art (Key Club)
NEWCASTLE HECK (Think Tank?)
OXFORD Wolf Alice (O2 Academy Oxford)

## CAN'T GET TO A GIG?

THEN HERE'S SOME OTHER STUFF TO KEEP YOUR EYES/EARS BUSY

### NOTHING BUT… BRING ME THE HORIZON

**KERRANG! TV – MARCH 10, *11AM***

Fancy doing an Oli Sykes and jumping up on your table until it breaks? Well, this whole hour of BMTH might force you to do just that. Better hope your Mum kept the IKEA receipt, though…

### DAVE GROHL: BLACKBIRD (THE BEATLES COVER) LIVE AT THE OSCARS

**KERRANG.COM**

He finally did it! Leo won himself an Oscar, but Dave Grohl should've won an award for his fitting tribute to the people we've lost this year. This cover of The Beatles' track has left us all teary-eyed – where's the award for hitting people right in the feels, eh?

### PVRIS: PERFORMING YOU AND I LIVE

**YOUTUBE.COM**

Can't wait to hear that new PVRIS song live? Nope, neither can we, so we spent our free time scouring the internet for the live debut of You And I. We found one online, hooked it up to a big screen and had a mini PVRIS gig in the office. It was mint, but obviously nowhere near as good as the band's April headline shows will be…

## MONDAY MARCH 14

ABERDEEN Stiff Little Fingers, Ricky Warwick, The Fighting Hearts (Garage)
BELFAST Cradle Of Filth, Winterfylleth (Limelight)
BIRMINGHAM Defeater, Break Even, Kids Insane (O2 Academy3 Birmingham)
GLASGOW HECK (Cathouse)
LIVERPOOL The Dear Hunter, Grumble Bee (Nordic)
LONDON Deafheaven, Myrkur (Heaven)
PORTSMOUTH Wolf Alice (Pyramids)

## TUESDAY MARCH 15

BIRMINGHAM The Dear Hunter, Grumble Bee (Sunflower Lounge)
GLASGOW Defeater, Break Even, Kids Insane (Cottiers Theatre)
INVERNESS Stiff Little Fingers, Ricky Warwick, The Fighting Hearts (Ironworks)
MANCHESTER Fleshgod Apocalypse, Xerath (Sound Control)
MANCHESTER HECK (Star & Garter)

# MY FIRST GIG

**WHO: AEROSMITH AND FUEL, STARWOOD AMPHITHEATRE, NASHVILLE, SEPTEMBER 19, 2001**

THE NIGHT THE BLACK STONE CHERRY FRONTMAN HAD HIS LIFE CHANGED BY LEGENDS AND NEWCOMERS…

### CHRIS ROBERTSON, BLACK STONE CHERRY

"The first-ever big rock'n'roll show I went to was in 2001, when we saw Aerosmith and a band called Fuel playing in Nashville at the Starwood Amphitheatre. It was absolutely amazing, obviously! Aerosmith are one of the most legendary bands of all time, and we really liked Fuel at the time.

"To see them together, as my first concert, at the age of 16 years old, was just so unreal. There were thousands of people singing along to all of the songs! I couldn't believe what I was seeing. Man, the atmosphere that night was crazy.

"I always wanted to play guitar, but that concert made me realise: 'This is what it could be like if you put in enough work and find the right place for it.' It was life-changing – just an incredible feeling and a sight to behold. Fuel had put out a record called Sunburn and then another one called Something Like Human. So, seeing a newer band playing a more kinda modern type of rock before the classic rock legends came on made it a really special first big show for me."

GENERAL ADMISSION

WORDS: AMIT SHARMA

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SPOTLIGHT ON...

# LIVERPOOL

IT GAVE US THE BEATLES, BUT NOW IT'S BRINGING THE POP-PUNK...

SAMMY CLIFFORD (VOCALS), WSTR

***WHAT WAS THE LOCAL SCENE LIKE WHEN YOU WERE GROWING UP?***

"The alternative scene back then definitely seemed to be stronger, as I remember shows always having decent turnouts – but it was more metal. Kids would always go to shows as long as the band name had a brutal and unreadable font. There always seemed to be hang-outs for us goth kids, such as **The Courts**, and there were little venues such as **Roadkill** that would put on shows constantly. I just remember being young and drunk a lot, busting out ridiculous hardcore dance moves at any show I could get down to. It was a good time."

***WHAT'S THE BEST THING ABOUT THE LOCAL SCENE NOW?***

"Us (*laughs*)… I'm joking, of course, although the scene does seem to be picking up again. A lot more kids seem to be getting involved and spreading between genres, too. It's cool to go to a local metal or hardcore show and see **WSTR** merch around. It proves that there are still kids in this city who are willing to support and get involved in the local scene."

***WHAT ARE THE KEY VENUES?***

"There are a few cool venues in **Liverpool** at the moment such as the **East Village Arts Club**, which is where we played our second-ever show, and also had our EP release show. It's a great venue with good sound, and there always seems to be a good turnout. We've also got **Studio2**, where I went to watch **ROAM**'s EP release show the day we recorded [2015 video] Graveyard Shift. We met Elliott [Ingham], their video guy, at that show and asked him to shoot the video. The rest is history."

***ARE THERE ANY OTHER PLACES NEW BANDS SHOULD BE FREQUENTING?***

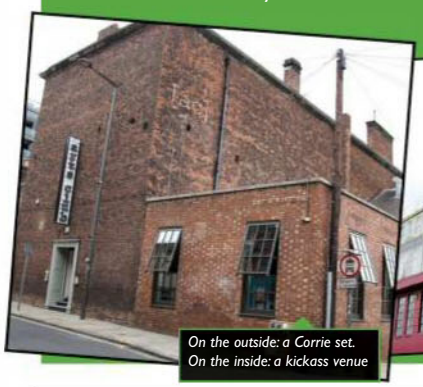
"There is a big **Dawsons** in **Liverpool**, and also a great little shop called **Curly Music**. In terms of practice spaces, we've used a few, but I would have to say the stand-out one for me is **Vulcan Studios**. You can't beat their prices, and they microwave Chicago Town pizzas for you."

***ARE THERE ANY KEY FIGURES IN THE COMMUNITY WHO CAN HELP MAKE OR BREAK BANDS?***

"**Liverpool** have some great promoters. **Craig McVeigh** of **I Love Live Events** is one who really cares about new bands and is always on the lookout for new talent. He puts on **Fury Fest**, which was our second-ever show. It's always had an amazing reputation, so he helped us out a lot there. Also **Mark Simcock** of **Uprawr** is putting on shows here now and it's great to see that they are picking up."

***WHAT ADVICE WOULD YOU GIVE TO BANDS TRYING TO MAKE IT IN THIS TOWN?***

"Probably the same advice as I would give to any band anywhere: just work your arse off and concentrate on your own band. Try not to do what everyone else is doing. Don't burn bridges; make friends and just be on the ball thinking of ideas constantly. Whether it's merch or music, it doesn't matter, just constantly work on your brand. As this is our first year being a band I don't feel 100 per cent comfortable giving advice, so ask me again in a year and we'll see if I know anything else."



*On the outside: a Corrie set. On the inside: a kickass venue*

*Pro-tip: when painting a building, make sure there's enough paint…*

# BOOKING NOW

***2000TREES***
Line-up: Twin Atlantic, Refused, Moose Blood, WSTR, While She Sleeps, Palm Reader and loads more! Cheltenham Upcote Farm July 7 – 9.

***5 SECONDS OF SUMMER***
Sheffield Arena April 5, London O2 Arena 7 – 8, Leeds First Direct Arena 11, Nottingham Capital FM Arena 12, Birmingham Genting Arena 14, Newcastle Metro Radio Arena 18, Glasgow SSE Hydro 19 – 20, Manchester Arena 22 – 23, Belfast SSE Arena 25, Dublin 3Arena 26 – 27.

***AC/DC***
London Queen Elizabeth Olympic Park Stadium June 4, Manchester Etihad Stadium 9.

***ALICE COOPER***
Stone Free Festival @ London O2 Arena June 18 – 19.

***AMERICAN IDIOT: THE MUSICAL***
Leicester Curve Theatre March 19 – 26, Bromley Churchill Theatre March 30 – April 2, Manchester Palace Theatre 4 – 9, Cardiff New Theatre April 19 – 23, Portsmouth Kings Theatre April 26 – 30, Oxford New Theatre May 3 – 7, Birmingham New Alexandra Theatre May 10 – 14, Sunderland Empire May 24 – 28, Glasgow King's Theatre May 31 – June 4.

***AMON AMARTH***
Dublin Vicar Street March 26, London Camden Roundhouse 27. Support: Le Butcherettes.

***AT THE DRIVE-IN***
London Camden Underworld March 22.

***BABYMETAL***
London SSE Arena Wembley April 2.

***BLIND GUARDIAN***
Glasgow Queen Margaret Union May 17, O2 Ritz Manchester 18, Dublin Academy 19, Nottingham Rock City 21, London O2 Forum Kentish Town 22.

***BLOODSTOCK FESTIVAL***
Line-up: Slayer, Mastodon, Twisted Sister, Venom, Behemoth, DragonForce, Paradise Lost, Rotting Christ, Anthrax, Gojira, Satyricon, Fear Factory, Symphony X, Acid Reign, Metal Allegiance, Stuck Mojo, Goatwhore. Derbyshire Catton Park August 11 – 14.

***BRIAN FALLON & THE CROWES***
O2 Ritz Manchester April 5, O2 ABC Glasgow 6, O2 Institute Birmingham 7, London Camden KOKO 8, Nottingham Rock City 9, O2 Academy Bristol 10.

***BRING ME THE HORIZON***
London Royal Albert Hall April 22. London O2 Arena October 31, Bournemouth BIC November 1, Nottingham Arena 2, Birmingham Barclaycard Arena 4, London O2 Arena 5, Sheffield Arena 6, Manchester Arena 8, Glasgow SSE Hydro 9.

***BULLET FOR MY VALENTINE***
Newport Centre November 24, O2 Academy Newcastle 27, O2 Academy Glasgow 30, Manchester Academy December 3, O2 Academy Birmingham 6, London O2 Academy Brixton 9.

***BURY TOMORROW***
Southampton Engine Rooms June 4.

***BUTCHER BABIES***
Nottingham Rock City Basement April 11, Milton Keynes Craufurd Arms 12, Bristol Marble Factory 13, Cardiff Globe 14, Swansea Scene 15, Manchester Rebellion Bar 16, Newcastle Think Tank? 17, Glasgow Cathouse 19, Chester Live Rooms 20, Reading Sub 89 21, London Camden Underworld 22, O2 Academy3 Birmingham 23, Southampton Talking Heads 24. Support: Sumo Cyco.

***CAMDEN ROCKS***
Line-up: SikTh, Young Guns, We Are The Ocean, Ginger Wildheart, InMe, Norma Jean, The Godfathers, Evil Scarecrow, New Years Day, The Virginmarys, The Qemists, Queen Kwong, Jim Jones And The Righteous Mind, Forever Never, As Lions, The Dirty Youth, The Men That Will Not Be Blamed For Nothing, SHVPES, Black Foxxes, Freeze The Atlantic, Asylums, Lounge Kittens, Press To Meco, Continents, Shields, Fathoms, Blood Youth, Scholars, Ashestoangels, Dorje, Cold In Berlin, Samoans, Create To Inspire, Witterquick, The Tuts, Lock, Moses, Counting Days, The Ghost Riders In The Sky, Bad Sign, Hands Off Gretel, Chinese Missy. Camden various venues June 4.

***CHRIS CORNELL***
Belfast Ulster Hall April 24, Dublin Olympia Theatre 25, Manchester Bridgewater 27, Glasgow Royal Concert Hall 29, Bristol Colston Hall 30, Birmingham Symphony Hall May 2, London Royal Albert Hall 3.

***CONVERGE***
London Brixton Electric April 13. Support: Blood Moon.

***COUNTERFEIT***
Nottingham Rock City April 18, Glasgow King Tut's 19, Manchester Deaf Institute 20, O2 Temple At The Institute Birmingham 21, London Camden Electric Ballroom 23.

***CRADLE OF FILTH***
Chester Live Rooms March 12, Dublin Academy 13, Belfast Limelight 14. Support: Winterfylleth.

***CROSSFAITH***
Southend Chinnery's March 16, Portsmouth Wedgewood Rooms 17, Brighton Haunt 18, CardiffY Plas 19, Plymouth Hub 20, Leeds Key Club 22, Reading Sub 89 23, Wolverhampton Slade Rooms 24, O2 Academy2 Liverpool 25, Manchester Academy II 26, Glasgow King Tut's 28, Sheffield Corporation 29, Norwich Waterfront 30, London Brixton Electric 31.

***DEAFHEAVEN***
Bristol Fleece March 13, London Heaven 14. Support: Myrkr.

***DEFEATER***
O2 Academy3 Birmingham March 14, Glasgow Cottiers Theatre 15, Manchester Star & Garter 16, London King's Cross Scala 17. Support: Break Even, Kids Insane.

***THE DEFILED***
Norwich Waterfront Studio May 3, Swansea Scene 4, Chester Live Rooms 5, Newcastle Think Tank? 6, Sheffield Corporation 7, Nottingham Rescue Rooms 8, York Duchess 10, Milton Keynes Craufurd Arms 11, Oxford Bullingdon 12. Support: Forever Never.

***DEFTONES***
London SSE Arena Wembley June 3.

***DESERTFEST***
Line-up: Electric Wizard, Elder, Godflesh, Crowbar, Conan, Raging Speedhorn, Witchsorrow. London various venues April 29 – May 1.

***DOWNLOAD FESTIVAL***
Line-up: Rammstein, Black Sabbath, Iron Maiden, Korn, Megadeth, Disturbed, Nightwish, Deftones, The Amity Affliction, Counting Days, Gutterdämmerung, Havok, Killswitch Engage, Skillet, Twin Atlantic, Sixx:A.M., Fort Hope, Architects, Atreyu, Beartooth, Black Foxxes, Dead!, Down, Milk Teeth, Neck Deep, Rival Sons, Skindred, TesseracT, Lawnmower Deth, Attila, Billy Talent, Breaking Benjamin, Delain, Don Broco, Frank Carter & The Rattlesnakes, Ghost, Gojira, Halestorm, Ho99o9, Saxon, Shinedown, Tremonti, All Time Low, Buck & Evans, Devil You Know, Glassjaw, Napalm Death, Pennywise, The Raven Age, Royal Republic, Scattering Ashes, Scorpion Child, The Shrine, The Temperance Movement, Weirds, The Wildhearts. Donington Park June 10 – 12.

***EVERY TIME I DIE***
London Borderline May 31, London Camden Underworld June 1, London Tufnell Park Dome 2, London Old Blue Last 3.

***FORT HOPE***
Southampton Joiners Arms April 26, Cambridge Portland Arms 27, Bristol Louisiana May 1, London Camden Barfly 5, Nottingham Rock City 7, Leeds Key Club 8, Edinburgh Electric Circus 10, Inverness Mad Hatters 11, Glasgow King Tuts 12, Newcastle Surf Cafe 13, Carlisle Brickyard 14, O2 Academy2 Liverpool 16, Birmingham Asylum II 17, Derby Venue 19, Swansea Sin City 20, Bridgend Hobos 21, St Albans Horn 23, Brighton Patterns 24, Plymouth Underground 25.

***FUNERAL FOR A FRIEND***
CardiffY Plas April 5 – 6, Manchester Ritz 8 – 9, Glasgow O2 ABC 10 – 11, Birmingham O2 Institute 13 – 14, London O2 Forum Kentish Town 15 – 16. Support: Shai Hulud, ZOAX.

***HANDS LIKE HOUSES***
Manchester Academy III May 25, Leeds Key Club 26, Glasgow Cathouse 27, Newcastle Uni SU 28, Liverpool Arts Centre Loft 29, Nottingham Bodega 30, O2 Institute2 Birmingham 31, Southampton Joiners June 1, Cardiff Clwb Ifor Bach 2, London O2 Academy Islington 3, Bristol Exchange 4.

PHOTO: GETTY

## ANDY BLACK

Sheffield Leadmill May 10, Newcastle University 11, O2 ABC Glasgow 12, O2 Institute Birmingham 14, Cardiff TramShed 15, O2 Ritz Manchester 16, Brighton All Saints Church 18, Portsmouth Pyramids 19, London Camden KOKO 20. Support: Creeper.

# JUST ANNOUNCED

***ASHESTOANGELS***
Newcastle Think Tank? April 21, Glasgow Garage Attic 22, Leeds Key Club 23, Bristol Exchange 25, Manchester Sound Control 26, Chester Live Room 27, Birmingham Rainbow Courtyard 28, London Borderline 30.

***BLOODSTOCK FESTIVAL***
Latest additions: Corrosion Of Conformity, Unearth, Ghost Bath, Evil Scarecrow, XII Boar.

***BRING ME THE HORIZON***
Support announced: PVRIS (April 22 only).

***CAMDEN ROCKS FESTIVAL***
Latest additions: Creeper, Glen Matlock, Tellison, Gun, ZOAX, The Hell, Vukovi, Reigning Days.

***COLDRAIN***
Bristol Thekla May 20, London Borderline 21, Manchester Sound Control 22, Glasgow King Tuts 23, Nottingham Rock City Basement 24, Southampton Engine Rooms 26, Reading Sub 89 27.

***DOWNLOAD FESTIVAL***
Latest addition: Avatar.

***MILK TEETH***
Glasgow Stag & Dagger May 1, Newcastle Think Tank? 3, Manchester Sound Control 4, Nottingham Bodega 5, Tunbridge Wells Forum 6, Birmingham Rainbow 7, Bristol Louisiana 9, Exeter Cavern 10, Cardiff Clwb Ifor Bach 11, London Camden Barfly 12, Southampton Joiners 14. Support: Black Foxxes, Eat Me.

***MUNICIPAL WASTE***
Glasgow Cathouse June 13, Newcastle Think Tank? 14, Leeds Brudenell Social Club 15, London Camden Underworld 16, Manchester Sound Control 17.

***SHAI HULUD***
London Borderline April 16.

***SLAM DUNK FESTIVAL***
Latest additions: Young Guns, coldrain, As It Is, Trash Boat, WSTR, King Prawn, [Spunge], Heart Of A Coward, Astroid Boys, The One Hundred, The Qemists.

***HEVY FEST***
Line-up: Refused, SikTh, While She Sleeps, H2O, Gnarwolves, Animals As Leaders, Hacktivist, Krokodil, No Consequence, Devil Sold His Soul, Forever Never, Vukovi, Murdock, When Our Time Comes. Derbyshire Newhaven August 19 – 20.

***HECK***
Nottingham Rescue Rooms March 11, Newcastle Think Tank? 13, Glasgow Cathouse 14, Manchester Star & Garter 15, Cheltenham Frog & Fiddle 17, Swansea Riff Raff @ Sin City 18, Bath Moles 19, Southampton Joiners 20, London Borderline 21.

***IGGY POP & JOSH HOMME***
London Royal Albert Hall May 18.

***IMPERICON FESTIVAL***
Line-up: Hatebreed, Northlane, Emmure, blessthefall, Chelsea Grin, Hundreth, Despised Icon, Heart Of A Coward, Hellions, Eskimo Callboy. Manchester Academy May 2, London O2 Forum Kentish Town 3.

***IN THIS MOMENT***
London O2 Forum Kentish Town May 25, Birmingham Institute 26, Manchester Academy 27, O2 Academy Glasgow 28. Support: The Defiled.

***ISLE OF WIGHT FESTIVAL***
Line-up: Queen + Adam Lambert, Stereophonics, Twin Atlantic, Sixx:A.M. and more! Seaclose Park, Newport June 9 – 12.

***ISSUES***
Cardiff Y Plas May 24, London Camden KOKO 25, O2 Manchester Ritz 26, Glasgow Garage 27, Southampton Engine Rooms 31.

***LESS THAN JAKE***
Kingston Upon Thames Hippodrome May 2, O2 Academy Liverpool 3, O2 Academy Leicester 4, O2 Academy Oxford 5. Support: Trash Boat, Success.

***LETLIVE.***
Manchester Sound Control April 21, London Tufnell Park Dome 22, London Camden Underworld 23, Kingston Fighting Cocks 24.

***LIFE OF AGONY***
London Camden Electric Ballroom March 17, Wolverhampton Slade Rooms 18, Manchester Club Academy 19.

***LONELY THE BRAVE***
Moles Bath April 27, Milton Keynes MKII 29, Leamington Spa Zephyr May 17, Exeter Cavern 18, Cambridge Corn Exchange 20, Norwich Open 23, Reading Sub89 24, Newcastle Riverside 27.

***MANIC STREET PREACHERS***
Swansea Liberty Stadium May 28, Echo Arena May 13, Birmingham Genting Arena 14, London Royal Albert Hall 16 – 17, Leeds First Direct Arena 20, Glasgow SSE Hydro 21. Support: Editors.

***MAYBESHEWILL***
London Camden KOKO April 15.

***MAX RAPTOR***
Guildford Star April 20, Brighton Hope 21, Kingston Star 22, Cheltenham Two Pigs 23, Swansea Scene Club2 24, Worcester Marrs Bar 25, Glasgow Nice N Sleazy 27, Inverness Mad Hatters 28, Chester Live Rooms 29.

***MEMPHIS MAY FIRE***
London Camden Electric Ballroom May 31. Support: We Came As Romans, Miss May I, Cane Hill.

***MINISTRY***
Cardiff TramShed August 16, O2 ABC Glasgow 17, O2 Institute Birmingham 18, O2 Ritz Manchester 19, London O2 Forum Kentish Town. Support: DevilDriver.

***MONSTER MAGNET***
London O2 Forum Kentish Town March 19. Support: Orange Goblin, Scorpion Child.

***MOOSE BLOOD***
Bristol Fleece April 13, Southampton 1865 14, London O2 Academy Islington 15, Wolverhampton Slade Rooms 16, Nottingham Rescue Rooms 17, Leeds Brudenell Social Club 18, Manchester Sound Control 20, Newcastle Academy II 21, Edinburgh Mash House 22, Liverpool Arts Club 23.

***MUSE***
Birmingham Barclaycard Arena April 2, London O2 Arena 3, Dublin 3Arena 5, Belfast SSE Arena 6, Manchester Arena 8 – 9, London O2 Arena 11 – 15, Glasgow SSE Hydro 17 – 18. Support: Nothing But Thieves.

***NECK DEEP***
O2 Guildhall Southampton April 16, Newcastle University Student Union 18, Leeds Beckett University 19, O2 Academy Liverpool 20. Support: Creeper, WSTR.

***NILE***
Bristol Bierkeller April 7, London Tufnell Park Dome 8. Support: Melechest, Embryo.

***THE OFFSPRING / BAD RELIGION***
O2 Academy Birmingham June 19, O2 Academy Glasgow 20, London Eventim Apollo 22. Support: Templeton Pek.

***PURSON***
Bristol Louisiana March 9, Nottingham Rock City 10, Norwich Waterfront Studio 11, Milton Keynes Craufurd Arms 12, London 100 Club 16, Exeter Cavern Club 24, Plymouth Junction 25, Southampton Joiners 26, Brighton Hope & Ruin 27, Birmingham Sunflower Lounge 30, Manchester Night & Day 31, Glasgow Audio April 1, Leeds Brudenell 2.

***PUSCIFER***
Manchester Bridgewater Hall May 30, London Camden Roundhouse 31.

***PVRIS***
Brighton Concorde April 1, Norwich UEA 2, Newcastle Riverside 3, Glasgow Garage 4, Manchester Academy 6, Cardiff Great Hall 8, O2 Institute Birmingham 9. Support: K.Flay, Bones and Alvarez Kings (select dates).

***READING & LEEDS FESTIVAL***
Line-up: Red Hot Chili Peppers, Biffy Clyro, Fall Out Boy, twenty one pilots, Slaves, Crossfaith, Eagles Of Death Metal, Lower Than Atlantis, Asking Alexandria, The Dillinger Escape Plan, Five Finger Death Punch, Sleeping With Sirens, State Champs, Frank Carter & The Rattlesnakes, The King Blues, Creeper, Fearless Vampire Killers, Modern Baseball, Wakrat, Dead! and loads more! Reading Richfield Avenue and Leeds Bramham Park August 26 – 28.

***REFUSED***
Glasgow Garage March 22, Manchester Academy 23, Leeds Stylus 24, Brighton Concorde II 25, Birmingham Library 26. Support: Anna Von Hausswolff.

***ROLO TOMASSI***
Hartlepool Studio April 8, Sheffield Picture House 10, Birmingham Sunflower Lounge 11, Cardiff Moon Club 12, Southampton Joiners 13. Support: Terrible Love.

***SAOSIN***
London O2 Academy Islington April 30.

***SIMPLE PLAN***
O2 Academy Bristol March 20, Nottingham Rock City 22, Manchester Ritz 23, London O2 Forum Kentish Town 24. Support: Ghost Town.

***SLAM DUNK FESTIVAL***
Line-up: Panic! At The Disco, Of Mice & Men, New Found Glory, Mallory Knox, Four Year Strong, The Starting Line, Set Your Goals, Every Time I Die, Issues, Memphis May Fire, Zebrahead, Capdown, Real Friends, Miss May I, We Came As Romans, Yellowcard, Mayday Parade, Shikari Sound System, The Story So Far, The King Blues, Cancer Bats, The Amity Affliction, Northlane, Moose Blood, Norma Jean, Hacktivist, Hit The Lights, Gnarwolves, Chunk! No, Captain Chunk!, ROAM. Slam Dunk North – Leeds City Centre May 28, Slam Dunk Midlands – Birmingham NEC 29, Slam Dunk South – Hatfield University Of Hertfordshire 30.

***SLEEP***
London O2 Forum Kentish Town July 6.

***THE SMITH STREET BAND***
London Camden Underworld July 9, Kingston Fighting Cocks 10, Norwich Owl Sanctuary 12, Nottingham Bodega 13, Glasgow Audio 14, Manchester Soup Kitchen 15, Dublin Fibber Magees 16, Brighton Prince Albert 17. Support: Apologies, I Have None, Woahnows.

***THE SUMMER SET***
Bristol Thekla May 10, London King's Cross Scala 12, Birmingham Asylum 13, Leeds Key Club 14, Glasgow G2 15, Manchester Club Academy 17, Nottingham Rescue Rooms 18, Portsmouth Wedgewood Rooms 19.

***TECH-FEST***
Line-up: Protest The Hero, Between The Buried And Me, Fit For An Autopsy, Textures, Aegaeon, Destiny Potato, Disperse, Shields, Cold Night For Alligators, Vitalism, The Hirsch Effekt, The Green River Burial, Sworn Amongst, Tardive Diskinesia, Suasion, Harbinger, Make Me A Donut. Newark Showground July 7 – 11.

***TRIVIUM***
Norwich UEA March 20, Ipswich Corn Exchange 21, Portsmouth Pyramids 22, Bristol Academy 23, O2 Academy Oxford 25, Lincoln Engine Shed 26, O2 Academy Leicester 27, York Barbican 29, Middlesbrough Empire 30, Aberdeen Beach Ballroom 31, Kilmarnock Grand Hall April 1. Support: Heart Of A Coward, As Lions.

***WHILE SHE SLEEPS***
Mansfield Intake March 16, Hull Adelphi 17, Huddersfield Parish 18, Bolton Alma 19, Corby Zombie Hut 20, Gravesend Red Lion 22, Brighton Haunt 23, Plymouth Junction 24, Oxford Bullingdon 25, Doncaster Vintage 26.

***WOLF ALICE***
Manchester Academy March 10, Norwich UEA 11, O2 Academy Oxford 13, Portsmouth Pyramids 14, Glasgow Barrowland 16, York Barbican 17, O2 Academy Leeds 19, Folkestone Cliff Halls 21, Brighton Dome 22, Nottingham Rock City 23, Cardiff Great Hall 24, London O2 Forum Kentish Town 26 – 27.

***WOLFMOTHER***
Manchester Academy April 9, O2 Academy Newcastle 10, O2 Academy Glasgow 11, O2 Academy Leeds 13, Nottingham Rock City 14, O2 Academy Birmingham 16, O2 Academy Bristol 17, O2 Guildhall Southampton 18, London O2 Shepherd's Bush Empire 20.

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# KERRANG! RADIO

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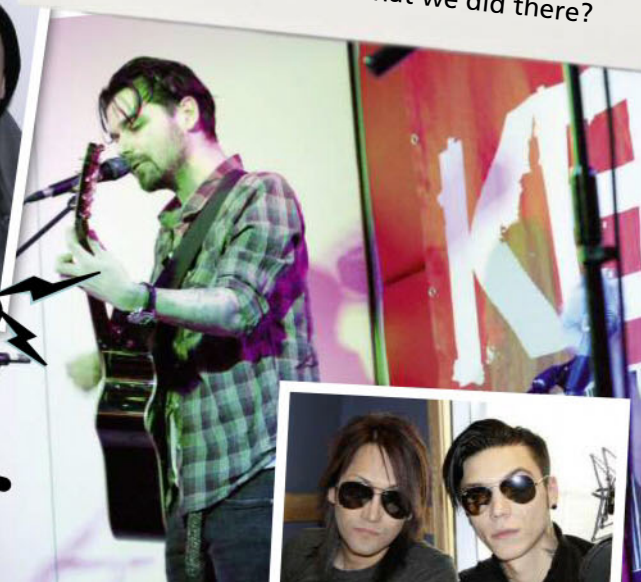

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**THE SMALL PRINT!**

Kerrang! Radio will also still be on DAB digital radio in London, but you might need to retune to find us. For more information on retuning and other ways to listen, just head to Kerrangradio.co.uk. We appreciate many of you may have questions or concerns about how you can still listen to your favourite radio station, and if you're still unsure of anything, you can always reach us by sending an email to kerrangqueries@bauermedia.co.uk.

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## EDITORIAL

***WHAT WOULD YOU LIKE TO GIVE AWAY FREE WITH KERRANG!?***

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**FEATURES EDITOR:** Sam Coare *(Panini stickers and a stick of bubblegum)*
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**DESIGNER:** Sophie Bland *(Magic Stars)*
**LISTINGS EDITOR:** James Hingle *(The Bible)*
**CONTRIBUTING ED:** Katie Parsons *(A leopard-print leotard)*

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**THANKS TO:** Steve Clarke.

**INTERN OF THE WEEK:** Charlotte McIntrye
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BAUER

recycle

THE ULTIMATE
# ROCKSTAR TEST

# ANDREW STOCKDALE
## WOLFMOTHER

DON'T WORRY, ANDREW WON'T PUNCH YOU. HE'LL HAPPILY PLAY IN HIS UNDERCRACKERS, THOUGH…

### ON ROCK'N'ROLL...

***HAVE YOU EVER SHED BLOOD IN THE NAME OF ROCK?***
"Before I started the band, I busked in this tunnel in Central Station in Sydney. Everyone was looking at me, so I was thinking, 'Wow, this is going really well!' I got home and looked in the mirror and realised I'd cut my finger and had been flicking loads of blood all over my face!"

***HAVE YOU EVER PUNCHED A BANDMATE?***
"No. I think if I ever let myself get to that level it'd be a real low point. I went to a rough school where fights were common, but it's not a good thing to grow up thinking that's okay."

***WHEN DID YOU LAST WAKE UP NOT KNOWING WHERE YOU WERE?***
"On the bus once. No-one was up, I couldn't find the itinerary, so I walked outside and couldn't see a single identifying landmark. I walked around until I finally saw the local baseball team name in a shop window!"
*Ah, the famous 10-Per-Cent-Offs baseball team. You'd be lost without 'em…*

### FAILURES AND F'UPS

***IF YOU COULD ERASE ONE SONG YOU'VE WRITTEN, WHAT WOULD IT BE?***
"Sometimes I feel weird about Far Away, but then other times people tell me it's their favourite song. If I thought about that too much, I'd drive myself crazy, though."

***HAVE YOU EVER FALLEN OVER ON YOUR ARSE ONSTAGE?***
"Yeah, we were playing the Festival Hall in Melbourne and we had dry ice, but it wasn't dry. The stage was covered in water, and as I was running to the microphone, I fell flat on my back. I managed to get back up, but then I fell over again and slammed into the drum riser."
*Crikey. Was the drum riser okay?*

### LIFESTYLES OF THE RICH AND FAMOUS...

***WHO'S THE MOST FAMOUS PERSON TO TELL YOU THEY DIG YOUR BAND?***
"Lenny Kravitz, Neil Young, Gene Simmons, Lars Ulrich… It's so weird when you have people like that saying nice things about what you do, it's like you're levitating. You get in a great mood, and you want to hang onto that encouragement and you use it to inspire yourself to do something creative."

***WHAT'S THE MOST EXTRAVAGANT THING YOU'VE EVER BOUGHT?***
"A camera. I used to do photography before I was in a band, and when we started Wolfmother I was so broke that I pawned my camera. I managed to get it back, but just recently I thought, 'I've always wanted a Leica camera.' That's a German make, and I'm not going to say how much it was, but it was pretty extravagant!"
*You know they have cameras on phones now, right?*

### ON THE HYPOTHETICAL...

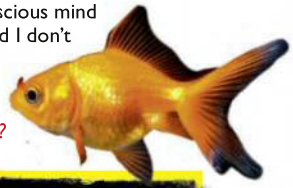
***YOU WAKE UP ONE MORNING BUT, FOR SOME REASON, YOU'VE BECOME ALLERGIC TO TROUSERS AND SHORTS. DO YOU PLAY IN YOUR PANTS?***
"Absolutely! I live next to the beach, so I'm pretty comfortable when it comes to going 'au naturel'. That wouldn't be a show-stopper, it wouldn't bother me at all! I'd just rock up in my pants, no problem."

***IF YOU COULD GO BACK AND CHANGE ONE DECISION IN WOLFMOTHER'S CAREER, WHAT WOULD IT BE?***
"There's that saying that everything you do leads you to where you are. I wouldn't be where I am if I changed something, and I'm perfectly happy with where I'm at. Everything happens for a reason, and I'm comfortable with how it's ended up."

***YOU'VE GOT A SONG CALLED COSMIC EGG. TELL US, WHAT WOULD A REAL COSMIC EGG OMELETTE TASTE LIKE?***
"Actually, there's a burger place in Sydney with a Cosmic Egg Burger, which, of course, I have every time I'm there. I think the omelette would need possibly some green pesto mixed in, olives with a bit of paprika and maybe some chorizo. Anything that might give it a bit of a cosmic twist – some saffron, that'd be bit cosmic, and maybe some flowers for a psychedelic twist!"
*Saffron… So, not a black hole, or a sun, or something from space? No, if you want cosmic, herbs it is…*

### SPIRITUAL HEADMELTER...

***DO FISH DREAM?***
"Wow – do fish actually sleep? I don't know if they do! If they don't sleep, then they probably don't dream. That seems kind of a logical conclusion. But if they do sleep, it's very possible they'll have some dreams! I don't really know how the unconscious mind of fish works, though, and I don't think I'm really qualified to speak on their behalf!"
*You don't? But isn't talking on fish's behalf what rock's all about?*



**"I GOT BLOOD ALL OVER MY FACE FROM BUSKING!"**
**ANDREW STOCKDALE**

### THE VERDICT
RIFF LORD? OH YES. HELL-RAISING ROCK GOD? ANDREW'S GOT WORK TO DO

### SCORE 68%

### THE LEADERBOARD

| | | |
|---|---|---|
| 1 | ALICE COOPER | 99% |
| 2 | GENE SIMMONS KISS | 93% |
| 3 | MORTIIS | 90% |
| 4 | BERT McCRACKEN THE USED | 86% |
| 5 | BRENDON URIE PANIC! AT THE DISCO | 85% |
| 6 | DERYCK WHIBLEY SUM 41 | 83% |
| 7 | ALEX GASKARTH ALL TIME LOW | 75% |
| 8 | DENIS STOFF ASKING ALEXANDRIA | 73% |
| 9 | NEIL FALLON CLUTCH | 69% |
| 10 | ANDREW STOCKDALE WOLFMOTHER | 68% |
| 11 | BEN BARLOW NECK DEEP | 65% |
| 12 | ??????? ??????? | ??? |
| 13 | ??????? ??????? | ??? |
| 14 | ??????? ??????? | ??? |

WORDS: DAN SLESSOR

# PANIC! AT THE DISCO

OF MICE & MEN

NEW FOUND GLORY

MALLORY KNOX

YELLOWCARD
OCEAN AVENUE

MAYDAY PARADE

THE STORY SO FAR

SHIKARI SOUND SYSTEM DJ SET

THE KING BLUES

THE STARTING LINE

YOUNG GUNS

MOOSE BLOOD

EVERY TIME I DIE

CANCER BATS

FOUR YEAR STRONG

SET YOUR GOALS

ISSUES

MEMPHIS MAY FIRE

THE AMITY AFFLICTION

NORTHLANE

zebrahead

CAPDOWN

King Prawn

catch twenty-two

[spunge]

REAL FRIENDS

AS IT IS

HIT THE LIGHTS

NORMA JEAN

HACKTIVIST

Heart of a Coward

We Came As Romans

Miss May I

THE WORD ALIVE

CHARWOLVES

CHUNK! NO, CAPTAIN CHUNK!

ROAM

TRASH BOAT

WSTR

coldbrain

ASTROID BOYS

THE CHEMISTS

THE ONE HUNDRED

PLUS MORE ARTISTS TO BE ANNOUNCED ACROSS 7 STAGES

## NORTH

SAT 28TH MAY
LEEDS - CITY CENTRE

MILLENNIUM SQUARE,
02 ACADEMY, LEEDS BECKETT UNI,
BAA BAR + OUTDOOR STAGES

## MIDLANDS

SUN 29TH MAY
BIRMINGHAM - THE NEC

GENTING ARENA,
FORUM LIVE, PAVILIONS 1&2
+ OUTDOOR STAGES

## SOUTH

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HATFIELD - THE FORUM

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